

COLOURED GLASS.

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WE can scarcely call glass the most perfect transparent material; this probably must be reserved for the diamond, though in point of translucent colour glass is probably almost equal to a gem. I do not know that glass has ever been used structurally, though it might be. Nero built a temple of diaphanous marble, and the shutters to San Miniato outside Florence are, I believe, of Pavonazzetto, and give a most marvellous reddish light; and thin pieces of onyx have been used by Sir Lawrence Alma-Tadema instead of glass with great effect. It is, however, absurd to compare diaphanous marble with glass unless you have the marble cut into very thin slices and stuck on the glass, which gives an original pattern in charming colour, as may be seen in Sir Lawrence's house. In glass you can get the apotheosis of colour that outrivals the rainbow and vies with the flame, that plunges you into ecstasies and suggests ineffable bliss, effects so lovely and marvellous that for a time they banish the thought that they can be the result of man's endeavours.

The mediæval glaziers evidently felt the rapture of colour, and knew the fascination it had for the multitude, and they made their churches and cathedrals mere picture galleries to display this heavenly light. Unfortunately for us, we mostly see these galleries without their pictures, through former outbursts of iconoclastic fury.

Although stained glass is not architecture, I do not think it out of place to speak of it, as I not only hope you will hereafter have to build for it, but it has the making or marring of a building in its power; in fact, I may say more, if the stained glass is of the finest quality it will, like charity, cover a multitude of sins.

I propose to give you a short account of what is known of the origin and history of glass, a substance that has added so much to our comfort and to our health, and to offer you my

opinion on the merits of the different sorts of stained glass, to drop some hints on its employment in buildings, and to say something about its future prospects.

How glass was discovered is hidden in pre-historic darkness, for the chemists tell us that we may dismiss as fabulous Pliny's well-worn story of how it was first made in the open air; but as tradition has so hallowed the story that no treatise on glass is without it, I will repeat it. Some merchants had moored their vessels on the seashore by the mouth of the river Belus, and supported their cooking pots with some of the blocks of cubic nitre with which their vessels were laden; the fires melted the sand and the soda, and the fusion resulted in glass.

A more probable account is given by Josephus, who tells us that the art of making glass was discovered by some Jews who set fire to a wood on a mountain, that the heat melted the sand and potash and made it run down the vertical face of the mountain. We have all heard of lumps of dark glass being found amongst the ashes of burnt haystacks, and in large fires I have seen the face of brickwork fused, so that dark green tears had run down it.

After the burning of the Armoury at the Tower of London the gun flints were found partially fused into masses which, on cooling, agglomerated, and these were covered with a green glaze. As it would have been too expensive to burn down a forest every time glass was wanted, we may rather suppose that the constituents and qualities of glass became known in the pre-historic furnaces where metals were smelted and new fluxes tried.

Glass was not only known to the ancient Egyptians, but the Egyptians became very skilful workers in it, and have left most beautiful objects in parti-coloured glass, besides the representations of glass bottles with wine in them 2,000 years before our era. The Greeks knew glass; they could scarcely fail to do so when they had so much intercourse with Egypt, although I do not think it is mentioned in Homer.

Herodotus, who died about 408 B.C., speaks of the columns he saw in the Temple of Hercules at Tyre, each of which was cut out of a single emerald, and at night threw out a marvellous light. These columns were probably of hollow green glass, into which the priests had put lamps. We know that the Santo Catino, or holy grail, now at Genoa, was an engraved dish of greer glass, though it was for many centuries believed to be an emerald.

Glass cups are spoken of in "The Acharnians" of Aristophanes, "We drink against our wills from cups of glass and golden chalices"; and "the burning glass" is mentioned in "The Clouds." Aristophanes is supposed to have been born 444 B.C., and to have died B.C. 380. Glass was also known to the Assyrians, and probably to the Chinese, for Pliny's description of the glass of India made out of broken crystal corresponds to a Chinese method of making glass, which was imported into India for enamels.

In our version of the Old Testament glass is not mentioned, but Michaelis, writing in 1754, says the word "crystal" in Job, c. 28, 17, is "zechuchith," which all learned Rabbis before Christ translated as glass. The date of Job is said to be 1520 B.C.

It is needless to say that the Romans used glass, for every boy who has learnt Latin is familiar with Horace's lines, "O fons Bandusiae, splendidior vitro" ("O Bandusian fountain, more brilliant than glass"). Horace is said to have been born B.C. 65, and to have died in the year 8 B.C., aged 57. Vitruvius speaks of glass called *yalos* by the Greeks. Shortly after our era glass mosaic was used to decorate vaults, ceilings, and other portions of buildings at Rome and in the Roman Empire, but the exact date is, I think, unknown.

Pliny tells us that Sulla's son-in-law, M. Scaurus (58 B.C.), "during his Aedileship, and only for the temporary purposes of a few days, executed the greatest work that has ever been made by the hands of man, even when intended to be of everlasting duration—his theatre, I mean. This building consisted of three stories, supported upon 360 columns . . . The ground

story was of marble, the *second of glass*—a species of luxury which ever since that time has been quite unheard of—and the highest of gilded wood.” (Lib. 36, cap. 24.)

It is curious that Pliny gives us no hint of how this glass was used, whether structurally, as windows, or as wall ornaments, but it is believed that slabs of opaque glass were used in this theatre as wall linings; at any rate, opaque glass slabs came into vogue for that purpose later, and were even used as paving in the shape of tiles, and glass mosaic was occasionally used among marble mosaic.

Pliny also says: “There is an artificial obsian stone (Obsidian) made of coloured glass for services for the table; and there is also a glass that is red all through and opaque, known as ‘*hæmatinum*.’ A dead white glass, too, is made, as also other kinds in imitation of murrhine colour, hyacinthine, sapphire, and every other tint; indeed, there is no material of a more pliable nature than this, or better suited for colouring.” (Lib. 36, cap. 27.)

That the Romans brought glass to such perfection need hardly surprise us when we hear that Nero paid £50,000 for a pair of cups. There is great doubt about all sums of money mentioned by Roman authors, as a very slight difference in the letters of the MSS. would change the value of the sesterium into sestertia, *i.e.* from 2½*d.* to £8.

As far as I can find out no one has as yet been sufficiently interested in stained-glass windows to dig out the accounts of their first introduction from the writers of antiquity, or of the dark ages. We learn from Pliny that almost any colour could be given to glass, and in his description of gems he says, speaking of the opal, that “there is no stone that is imitated by fraudulent dealers with more exactness than this, in glass.” If the Romans set their gems transparently in rings this might have suggested stained glass, or the holding up of a perforated slab with a pattern in which glass had been put to show the effect of mosaic. The late Dr. Middleton was of opinion that the Romans were acquainted with stained-glass windows and used them.

Pliny uses a strong argument to prove that glass mosaic was not known in B.C. 27, when Agrippa built the original Pantheon, and either glass must have taken a rapid stride between that time and Pliny’s death in 79 A.D., or else glass mosaic must have been introduced from some country where this mode of decoration was practised, for we find glass mosaic used in fountains at Pompeii.

Mr. Nisbett, quoting from the *Chronicles of the Singhalese Kings*, about 386 B.C., says: “Windows with ornaments like jewels which were as bright as eyes.” This may mean stained-glass windows, but it may not. We know from Pliny that tale and various translucent substances were used for windows, and traces of tale have been found in the rabbets of the windows at S. Prassede at Rome. I give you Martial’s ^o epigram on the subject of windows and conservatories:—

Your oranges and myrtles, with what cost
You guard against the nipping winds and frost!
The absent sun the constant stoves repair;
Windows admit his beams without the air.
My garret too hath windows, but not glasses,
Where Boreas never stays, but often passes.
For shame! to let an old acquaintance freeze!
I had much better live amongst your trees.—(Lib. 8, Epig. 14, Hay.)

But we have ocular proof that uncoloured glass was used in Pliny’s time for windows: the pane of glass found in a bronze frame in the House of the Faun at Pompeii; the large square in the bath, 3 feet 8 inches by 2 feet 8 inches; a window described by Sir W. Gell as containing four panes divided by cruciform bars of copper fastened with nuts and screws, to remove the

* Marcus Valerius Martialis, born at Bilbilis, Spain, 43–104 A.D.

glass; and in a Roman two-storied villa on the Herculaneum Road a large glazed bow-window was found—the glass was very thick and greenish, and *set in lead like a modern casement*. You know that Pliny the Elder was stifled at Pompeii when it was destroyed by the eruption of Vesuvius.

Prudentius, 837 A.D., says of St. Paul's, beyond the walls of Rome: "In the windows are displayed glass of varied colours as brilliant as the fields of flowers in spring." And in 398, St. Chrysostom praises the high glass windows of various colours. It is believed that Justinian, who had Santa Sofia built in 532 A.D., ornamented it with coloured windows of cast glass.

I am loth to quote from the "Arabian Nights," because it is supposed to have taken its present form in the fifteenth or sixteenth century, though some of its stories are as old as Homer, but in the "City of Brass," a story supposed to be of the time of the Caliph Abd-el-Melik, the son of Marwan, who reigned from A.D. 685 to 705, there is this passage, which may mean coloured glass: "Around which were lattice-windows, decorated and adorned with oblong emeralds, such as none of the kings could procure."*

Mr. Hendrie, the English translator of Theophilus, informs us "that Fortunatus of Poitiers in the sixth century A.D. praises the bishops who ornamented their churches with stained glass windows;" and Eraclius, of the eighth, ninth, or early part of the tenth century, gives directions for making coloured glass; there is also a MS. given by Muratori, and said to be of the eighth century, where directions are given for making it. Theophilus, of the eleventh century, or, as Viollet-le-Duc thinks, of the twelfth century, in his essay "On the Various Arts," gives directions for making and painting coloured glass, and was evidently well versed in the art of enamelling it; unfortunately, his recipes for coloured glass have been lost, although from the Index to his MSS. he must have given them. Yellow and purple glass he speaks of, but only as found accidentally when white glass was being made; but he speaks of blue, white, red, green, and all kinds of colours, and gives the receipt for making gold mosaic. He also tells us that the opaque glass of the pagan mosaics was melted and mixed with white glass, and says that "the French melt some of this mosaic sapphire in their furnaces, adding to it a little clear and white glass, and make costly plates of sapphire very useful in windows." In his recipe for white glass he tells us it was made with washed sand and the ashes of dried beech wood.

In a MS. on the subject the following notice is found: "This book pertaineth to me, John Elyot, which was written out of an old copy of Anno 1572, which copy seemeth to be above 200 years old." In it is given the recipes for making blue, violet, emerald, pale ruby, ruby, carbuncle, sapphire, hyacinth, topaz, garnet, chrysolite, turquoise, and carnelian glass: the blue owes its colour to cobalt, the violet to manganese, the emerald to copper, pale ruby and ruby to copper and iron; gold is used for the carbuncle—(a stained glass manufacturer told me he remembered his father going into the melting shop and putting twenty guineas from his purse into the melting pot to make the finest ruby glass, but that the price for it now was too low to admit of gold being used)—lapis lazuli for sapphire, gold and iron for hyacinth, gold and lead for topaz, gold and hematite for garnet, zinc for chrysolite, gold and lapis lazuli for turquoise, tin, mercury, and golden marcassite for carnelian.

Coloured glass windows may be divided into two grand divisions—the Eastern and the Western; the Eastern formed by the insertion of thin unshaded coloured glass into, or on to, patterns cut in stone, marble, or plaster; and the Western, where the glass is fitted into lead frames and shaded, although I believe the clear glass roundels of the lower windows in Eastern houses are set in lead.

* Lane's Translation of *A Thousand-and-One Nights*, vol. iii. p. 134.

In Oriental work the chamfered bars of plaster form the pattern, and not only act as a dark separation confining the radiation to their own chamfers, but when seen at a proper angle the effect of shading is produced: one bright jewelled spot of the pure glass is seen, and the remainder of the colour is but the reflection on the chamfer. The ground is formed in this wise: the plaster is thinned and pierced with small round holes, which are glazed with glass of one colour, though often modified in tint and tone; from the small size of the holes you would expect the radiation to be more confined, but the light reduces this large blank area to a fine network. You can see some of these windows of pierced plaster in the late Lord Leighton's Arab Hall.

A most superb window in one of the mosques at Constantinople, said to have been done by Persian glaziers, was copied by the late W. Burges, A.R.A. [fig. 1]. Although I have never seen it done, I should think this mode of glazing might even be adapted to figures. Of course, in Mussulman countries figures are inadmissible. I believe no complete coloured glass window in the West is older than the twelfth century, though some of the tenth and eleventh centuries are spoken of.

It seems a contradiction to speak of grisaille windows under coloured glass, but in old glass the grisaille was not white, but of various light tones, such as sea-green, pale blue, fawn, pink, pale brown, and other pale tints, and the glass was more like onyx, agate, alabaster, or thin mother-of-pearl, than clear glass. The Cistercians eschewed colour, but tried to make amends for its absence by the choice of rich patterns in the leadwork. In many cases the early grisailles are almost equal in beauty to the finest coloured glass.



FIG. 1.—WINDOW, SULEIMANYEH, CONSTANTINOPLE.
From a Drawing in Colour by the late W. Burges, A.R.A.

I once had a glimpse towards dark of the grisaille windows in the Cathedral at Poitiers, and the impression of the soft and varied loveliness of their pearly hues impressed me only a degree less than did the windows of Florence or Chartres.

When grisaille is made of pure white glass, even if it be ground or rough and full of bubbles, nothing more vapid can be imagined, and the introduction of one such window among coloured ones utterly spoils their effect in a building. Even where the glass was of the thickest and best quality, and was greatly varied in tint and tone, it was found advisable to insert coloured bands and jewels, so as to lead the eye to the coloured windows and to prevent a sudden break of continuity; but there was a general inclination to mingle coloured subjects with jewelled grisaille, or to alternate it with them. We hear from Theophilus that he had seen, admired, and tried to imitate the coloured-glass windows of Santa Sofia, and we may well believe, from what we know of the mosaics at S. Vitale, S. Apollinare, and the tomb of Galla Placidia, that the stained-glass windows were not less lovely in colour but more heavenly in their effect.

To whatever cause we may attribute it, the fact remains that the glass of the twelfth and early part of the thirteenth century is the most splendid that yet remains to us. The gorgeous colour indulged in by the Romans at Byzantium had, no doubt, its effect, for that was the centre from which all the arts flowed. The Roman emperors found the mosaic for the Mosque at Damascus, as well as for the Kaabah at Cordova; they found the architect for St. Mark's; and we hardly know when Byzantine influence was absolutely at an end before the final extinction of the Roman Empire in 1453 by the Ottoman Turk Mahomet II. The splendour, too, of the Court of the Caliphs must have had its influence on mankind, and doubtless the magnificent stuffs and tapestries made for it found their way into Europe, even if it were only in the shape of presents. Some remains of the vestments of Thomas à Becket, evidently Oriental, are still shown in the cathedral of Sens. The account of the presentation of the ambassador of Constantine IX. to the Caliph-el-Muktedir, A.D. 917,* gives us some notion of the wealth and display then existing at Bagdad; and about this time Arab art and learning began to affect the West, though the forms in these twelfth- and early thirteenth-century windows are still mainly Byzantine. The glazier's art was in the twelfth century at its zenith, and it is possible that at this time the colour sense was exceptionally developed.

We know that Theophilus was a monk, and he apparently wrote his treatise for another monk. If he lived in the twelfth century, his being a monk may account for some of the excellence of the work. But whether the windows were done by monks or laymen, the same qualities would, and will, produce similar effects, *i.e.* when the natural gifts exist with grand opportunities for their exercise, and a passionate desire for the perfection of the art for the art's sake alone, apart from selfish considerations.

The twelfth- and thirteenth-century windows were of the deepest and richest colours, the ground generally being of crimson or azure, and only rarely of emerald; the figures and objects in the pictures were generally paler in tone than the grounds, often strikingly original in their harmonies; and between the pictures there was a fully-coloured diaper; and white was used as a jewel—so precious, indeed, that the narrow strips were often painted to form strings of pearls.

In the aisles of churches patterned windows were generally adopted, and in the clerestories gigantic figures. If you stand in the round part of the Temple Church you will observe the beauty of the east windows, and particularly the marvellous effect of the main forms of the patterns. But it is in the nave of Chartres that we find windows that exceed in magical beauty any other manifestation of colour that man's hand has achieved. We look at

* Lane's *Thousand and One Nights*, vol. i. p. 219, note 91.

Titian's "Entombment," Bonifazio's "Finding of Moses," or some of the pictures of Giorgione, of Schiavone, Tintoretto, or Paul Veronese; we think it impossible to find greater beauty of colour. But these masterpieces, as far as their colour goes, leave us comparatively emotionless when put in the scale with these windows of Chartres. We say what geniuses these artists were; but when we look at the windows it seems as if some divinity had melted every lovely jewel and every tone of mother-o'-pearl, and poured out a cascade of coloured glory that flames, sparkles, and throbs, that raises us to ecstasies and makes us thankful that the tempter of mankind is not there, to offer us the power of making such for his usual fee; and we ask ourselves if they were really made by men, and not sent down to us direct from heaven to give us a taste of its delights. We have the apotheosis of colour; and though on close inspection we may find the composition ludicrous and the drawing childish, though the saints have purple or green hair, we are no more disturbed by that than a musical devotee is when he hears the most exquisite song sung by a woman with the loveliest and most cultivated voice, because she is singing nonsense in an unknown tongue.

After this apogee of the glazier's art two or three causes combined to drag it down. It is undoubtedly the case that this full and rich toned glass did produce, not merely "a dim religious light," but almost gloom, and this rich coloured glass was probably very dear. The want of funds, of cheerfulness, and of light probably combined to urge the introduction of white glass. So long as this so-called white glass was mainly as low in tone as the coloured, only one object was attained; but it was attained without a sacrifice of harmony. Directly the white glass admitted the light freely, the whole window was out of tone, and you are blinded with the patches of light. The third cause was the insane attempt of the glaziers to vie with the painters, when they could already produce more divine things. They lost the reality to seize the shadow. Accuracy of form, roundness and shadow, perspective and aerial tints, so proper and excellent in a picture, where the light is reflected, were absurd in a transparent material, where the light came through the figures, and where the sun blurred or destroyed every outline. But, for all that, the glaziers came down from their glory in the heavens to strive on earth with the painters, and to be most ignominiously beaten; and until the end of the sixteenth century we gradually pass from poetry to prose. A round or a cusped line in the old glass was a sort of note that a niche was meant; but afterwards the architecture was nicely drawn, and at first gilt, but gradually it became white, with the carving only in pale gold, and filled more than half the window. The figures, too, became better drawn, but their white mantles filled the larger part of the space left; the under-dress, the background of the niches, and the little left of sky or background beyond the architecture were alone deeply coloured. Even the flesh became at last white. There were, of course, clever fellows among the glaziers, and the velvety quality of the white, like the texture of a cumulus cloud, is fascinating; but the art of raising emotion was gone.

In the twelfth, thirteenth, and fourteenth centuries the sun adds additional glory to the windows; in the sixteenth and seventeenth it rather spoils them—though you must understand that this does not apply to the fifteenth-century windows of Florence Cathedral.

By some stroke of luck Florence was to raise again the art to something like its pristine glory, and yet the Tuscans were no colourists. Ghiberti gave some designs for windows in the Cathedral; an Italian gentleman had been studying the glazier's art at Lübeck, and is believed to have been putting windows in Holyrood Palace, when he was sent for to execute these windows. He established himself in Florence and executed these and other windows in the church designed by other artists, those in the chapels being the most lovely; here again white was banished, but gold and emerald were the predominating colours, instead of crimson and azure. When the sunlight streams through these windows you ask yourself if they are

the rivers of health that cure all human ills, and fancy that the angels come to bathe their wings in this emerald and golden glory. Nothing is so beautiful as the windows at Florence—but those at Chartres.

I must not omit a notice of the fourteenth century windows. The most glorious I have seen are those of the Chapter House at York—subjects in patterns filled in between with jewelled grisaille of so low a tone, and so lovely and varied in colour, that it vies in beauty with the coloured glass. Unfortunately one window was destroyed; it was replaced with a modern one copied from the old, but of such a wretched quality of glass that the light admitted differs but little in intensity from what would be admitted by one of ground glass, and makes a painful blot in the building. There are too some finely coloured subjects in the aisle windows of the nave, but set in white, with clear-glass borders much too wide, and patched with rubbish, so that the windows look like a Caliph's coat that has been worn by a beggar; you are so blinded by the sun coming through the slits, holes, and patches that you can scarcely see the beauty of the original stuff. The large west window and the large south window of the first transept of Canterbury Cathedral are glazed with panels of the old windows, some oblong, and some of the form of the vesica piscis, but with pure white borders, and apparently white tabernacle work in the tracery of the window-heads. These have a very good, though perhaps a curious effect: the white is not the translucent velvety white, but jewelled white, and at a distance the effect of the windows is that of white jewelled windows with a slight introduction of colour, an effect by no means to be despised. At Fairford Church the windows are of the end of the fifteenth century, and though of unequal merit contain many beautiful harmonies, and their drawing elicited the admiration of Van Dyck. One window on the south side is very beautiful, nearly all white, but the shading, which is of a rich brown, gives towards evening the effect of brown mother-o'-pearl: all the figures have white mantles, and only small pieces of the coloured dresses are seen—crimson, claret, deep yellow. There are also many beautiful harmonies in the north clerestory of the nave, though generally much lighter in tone; but windows of the north side must necessarily be more transparent, as they get no sun.

There are beautiful and original harmonies in some of the clerestory windows of the choir at Cologne, in the side chapel at Strasbourg, and in the transept at St. Maurice, Angers, at Pisa Cathedral, in S. Petronio at Bologna, Santa Maria Novella at Florence, and elsewhere.

One of the most beautiful windows I have seen of the clear variety is the one of the fifteenth century by Vivarini, in SS. Giovanni e Paolo at Venice: the subject is St. George killing the dragon. St. George is in steel armour on a chestnut horse, transfixing the green dragon in a green field; behind him the blue distance, purple mountains, and blue sky. Commendatore Boni was amiable enough to get this copied for me by Signor Alessandri, as I could not find that it was published [fig. 2]. The window was being repaired when the drawing was made, and shows the blank spaces.

In the choir at the Cathedral of St. Maurice, Angers, there is a window of the giant St. Christopher carrying the Infant Jesus on his shoulders, and wading through a stream. The sky is blue and so is the water, and the Saint has a mantle of deeper blue with a bit of apple-green vest showing above it, and a crimson scarf; his face and limbs are bronzed with the sun, his hair and beard are tawny, and with his staff of golden brown he steadies his steps. The Infant has a fair chubby face with Italian features, a little light gold curling hair and a nimbus, and is dressed in black; the black robe cuts against the blue sky, the blue mantle, the bronzed face, the tawny beard, and also against the crimson scarf, and altogether is one of the most striking and original harmonies I have seen, although it is clear and uniform in tone, and consequently misses all the jewelled glow and sparkle of the finest glass.

Von Linge's enamel windows may be fine when strong sunshine is on them, but in ordinary daylight they are nearly as opaque as a canvas.

If you want to see the effect of churches wholly lit with stained glass go to Fairford, to Strasbourg Cathedral, to St. Etienne du Mont at Paris, and thence to Florence and Chartres, and to some of the mosques and houses in Egypt.

As to the application of glass, it is needless to say we do not want a brilliant light in cathedrals, in churches, in the halls of courts of justice—so pathetically called by the French the halls of wasted footsteps—in the halls and staircases of great public buildings, palaces and private mansions, and the size of the windows in such places may be enlarged to make up for loss of light. In these, stained glass of the most splendid quality may be put, glass of the quality of the finest of the twelfth century or of that of Florence, but, of course, as far as the figure drawing and composition go we want to have the best that can be got, and I may here remark that when this jewelled brilliancy and depth of colour are obtained, all decorative wall painting must be kept simple and unobtrusive, and not try to vie with the gorgeous colours of the glass, but leave spaces comparatively plain for the eye to rest on. I never saw the windows of the Sainte Chapelle in Paris lit by the early morning sun, but in ordinary daylight the effect of the rich painting and gilding lit up by the still richer windows is oppressive, and we long for plain stonework or white windows.

But this quality of coloured glass is not suitable for living-rooms: in these we want but little positive colour. If the outlook is pleasant or necessary, the colouring must be confined to window borders, and the colours must be sober, such as will not dazzle, fatigue, or annoy us.

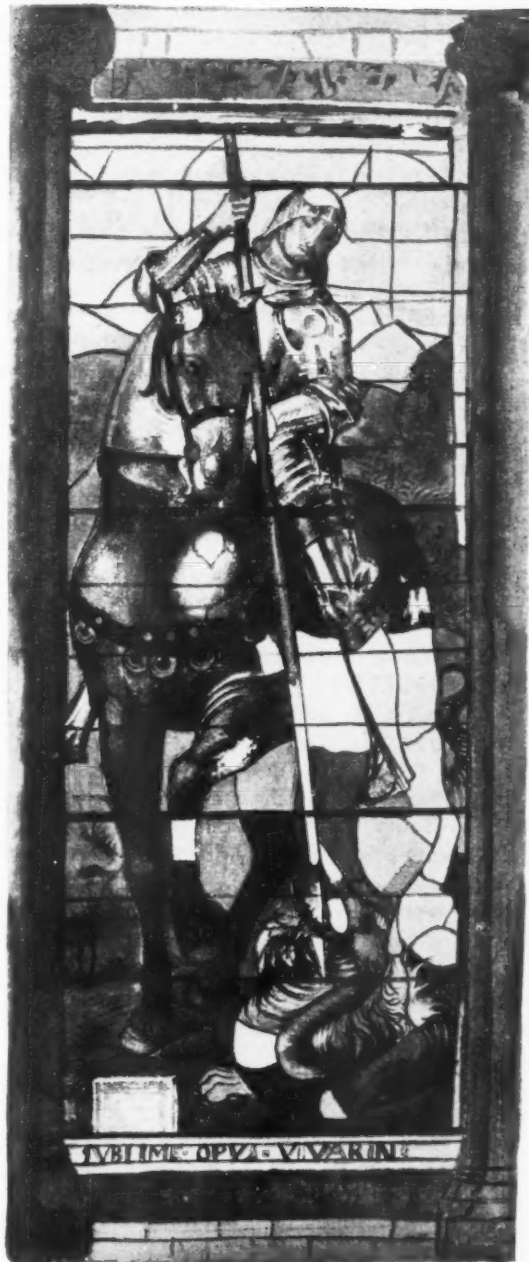


FIG. 2.—WINDOW IN SOUTH TRANSEPT,
CHURCH OF SS. GIOVANNI E PAOLO, VENICE.

Slight colour may be successfully used where a blank wall or an unpleasant prospect is to be shut out. In picture galleries and other places where pure white light alone is wanted we must banish colour, if we cannot so blend it as to make pure white light; still there is ample opportunity for much to be used, if it be but to give a little interest and warmth where half the year the prospect is most dreary, chilling, and forlorn. Nothing is prettier than to turn a skylight into a pergola with vines and grapes, or to cover it with leaves of the Virginia creeper, or even with some pleasant pattern; a little colour, with much human skill, is mostly a pleasant object.

It is mainly owing to the Gothic revival that stained glass has been awakened from its long sleep, and has spread itself to such an amazing extent. Not only are our churches and cathedrals being filled with it, but it is a rare occurrence to find a new building or house of any pretension without some specimen of stained, painted, or enamelled glass, though the last is mostly bad.

Where the avowed object of the promoters of stained glass was imitation we cannot blame those who executed it for producing imitations; the stereotyped phrase of one at least of the great deceased architects (W. Burges) was, "What would a thirteenth-century architect say of this?" and if it was not the phrase it was the thought of many other architects. Though we are now beginning to deplore these forgeries, whether in stone or stained glass, we must bear with what has been done, at any rate when it is not too abominably bad, and only hope that in the future the glass as well as the stone may bear the stamp of the century in which it was fashioned, that the figures should at least be well drawn, and the writing be that of our own day; the present European costume is so ignoble that I fear it is beyond the power of art to fit it for a picture. To the best of my belief I have never seen a modern imitation of a twelfth or thirteenth century window that could be mistaken for a first-rate old one. The best imitations I know are those of the Sainte Chapelle, and possibly they might be taken for bad windows of the time, though the whole tone is too uniform. I do not say this out of any love for antiquity. I would, on the contrary, much rather think that the modern windows are the best. "The past is nothing, and at last the future can be but the past," but we must not shut our eyes to facts, and we must so use the works of the past as to enable us to excel them.

The glaziers tell us that the glory of old glass depends on its age, the decay of the glass, and its being partly covered with dust and lichens. But hear this from a glass maker:—"Decay undoubtedly tends to harmonise the colours of glass, but there are specimens of ancient glass which show no signs of decay, and which nevertheless possess a softness and depth of colour which have seldom been attained by modern manufacturers . . . The effect of old glass lies deeper than the surface, and depends upon its chemical and physical nature . . . Ancient glass resembles in its physical nature horn rather than glass. It is translucent, but neither appreciably refracts nor disperses the rays of light, merely sifting them, and suffering them to pass."*

Viollet-le-Duc also has some more remarks to the point:—"The inequality of thickness in the glass which renders it so hard to fix in the lead is one of the conditions of the harmony and vivacity of the tones. When the pieces of glass are flat and of equal thickness the light strikes all the pieces in a window at the same angle, and a uniform refraction ensues; but when these bits of glass are full of knobs and unequal in thickness, they present to the light surfaces which are not on the same vertical plane, from which result varied refractions, adding peculiarly to the brilliancy of the tones and contributing to the harmony; thus it is that in matters of art the perfection of the product is often in inverse ratio to its effect."†

* *The Principles of Glass Making*, by Harry J. Powell: Bell's "Technological Handbooks" Series (1883), pp. 95, 96.

† Viollet-le-Duc, *Dict. Raisonné*, Art. "Vitrail."

It is only necessary to see the best modern imitations of twelfth and thirteenth century glass in the same building with fine old glass to be convinced that the statement that the superiority of the old depends on decay is the result of an hallucination: the inferiority is too marked, the colours are less rich and less deep, and consequently no amount of obliteration will raise them to the level of the old glass.

Still, no one who has examined old glass can deny that it is generally nearly covered with dirt, that its outer surface looks worm-eaten, and some of it is often semi-opaque; chemical changes have added to its beauty, they have changed white into opal, and stress of wind and gravity have bulged the surface into hills or sunk it into valleys, and so added to its variety of tone, and dirt has contributed to its jewelled effect.

The most successful imitation of early fourteenth century glass I have seen, is the large north window in the transept at Durham, which has the throb and sparkle of old glass, but when we come to a later period, to the velvet white, and to the still more beautiful pale brown mother-o'-pearl, the imitations are excellent.

The clergyman of a country parish, even if he be a man of taste, cannot always prevent an abominable stained-glass window being put up by some wealthy parishioner, but surely in London, with a Royal Academy of Arts for an umpire, our public monuments should not be disgraced by the admission of abominations about which they are not even consulted, though there may not be a professed glass painter amongst them.

The south windows of the transept of Westminster Abbey might well have been enlarged from those in the plaster churches with a candle in them that are hawked about, and must make us a laughing-stock to all people of taste. Are they even equalled by the modern stained glass in Cologne Cathedral?

As to the prospects of stained glass, I said before that its extension has become vast, and of the prose sort there are beautiful and original varieties containing new harmonies of restrained colour, or, to say the least, harmonies that are new to me, and, even if they have been extracted from minor harmonies in old glass, we should be none the less thankful: to bring into prominence overlooked beauties is a genius in itself. I may point to some of the windows in the eating-rooms of the South Kensington Museum; graceful designs may be found in the Holborn Restaurant and First Avenue Hotel; still I must say that, in comparison with the glorious deep-coloured glass, these prose varieties are as reading mellifluous poetry to yourself in comparison with hearing divine music sung by a genius.

There is, however, one development that is absolutely new and lovely—three windows in the east aisles of Christ Church, Oxford, by Messrs. Morris, designed by Sir E. Burne-Jones. The upper tracery of one window is filled with sage-green foliage almost opaque at a distance, the tracery being only marked out by the white edges, so that our attention is not called away from the main subjects. In the lights are saints and prophets all in white, each one nearly filling the space between the mullions, the deepest colour being the flesh and hair, and all of them are crowned with streaky pink nimbuses; the figures are walking on yellow gravel, and the background is of drapery in indigo and dull red, and semi-opaque. The other windows have angels, wholly in white, whose blue wings form the background; below are slightly coloured subjects on a white ground. It is something to say that we have found an original genius in stained glass.

It is scarcely necessary for a rapturous admirer of stained glass, who never looks on the windows of Florence or Chartres without feeling that, if the dreams of youth could be realised, instead of being a saint, a hero, a poet, or a lawgiver, he would be a glazier, to consider such a thing, but there seems to be a notion that this word has something derogatory in it. No artist is shocked because he is called a painter, and it seems foolish when we have the word

"quince" to call it "an apple of Cydonia." The master glazier was once as well paid, and consequently as well thought of, as the master builder or architect, and is probably very much better paid now than the architect. You will bear with my being prolix and discursive if by so doing I can save hurting any man's feelings.

I think no painter but Mr. Dicksee has ever given us a stained-glass window in a picture, and it is curious if stained glass has appealed more to the poets than the painters, but it may be that these have felt how impossible it is to give this divinely coloured light. It is needless to say that the ordinary sketches, drawings, and chromolithographs only give vague hints of the colours; still in a manner they are useful and occasionally interesting. Some wags have published books of old stained glass where nothing is given but the outlines in black and white; as colour is *the* point in stained-glass we might as well have a book of the Greek statues in which the colour is given without the shape.

The poets have naturally been much struck with the beauty of stained glass. It is unnecessary to speak of Milton's "storied windows richly dight," or Tennyson's

And thunder-music, rolling, shake
The prophet blazon'd on the panes; *

for you all know them.

But possibly Keats's lines are not so well known:

And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.†

Painters are nothing if they are not colourists, and I often wonder how it is that more of them do not turn glaziers, when I think of the delight magnificent stained-glass windows can bestow upon mankind; it is not only that they can give us a feast of colour unattainable by other means, but that there is an infinite field for scripture, historical, and portrait subjects that is unfortunately almost closed to any other form of art in which the noblest forms, the most subtle composition, and the most original harmonies may be indulged, if they will not forget that it is light they are dealing with and not a canvas, and remember Theophilus' remark that he had sought "by what subtlety of art and variety of colour a work may be adorned and may not exclude the light of day, nor the rays of the sun."

Painters do occasionally give cartoons, even coloured ones, but unless the painter is a glazier too the colour is not much more than a hint that the colours indicated may be tried, to see if they will make a harmony in glass. The cartoon will neither tell him how the colours will be mutually affected when the light streams through them, nor how the whole will look fifty feet above the eye; much less will it tell him how the window will look in sunshine. If it takes ten years at least to learn the art of using oil paint like a master, it is unlikely that to use coloured glass properly will come by instinct.

Although the designing and making stained and painted glass windows is artists' and not architects' work, I trust that the remarks I have made on this splendid adjunct to your buildings may not be looked upon by the architects as a useless waste of their time. It may afford too an almost unlimited scope to artists for employing their skill, from the slightest suggestion in enamel to the glorious richness of transcendental colour, and without debarring them from the use of noble form and masterly composition, if they will

* *In Memoriam*, canto 87, stanza 2.

† *The Eve of St. Agnes*, stanza 24.

only deign to consider that the paramount object, at least in the fuller variety, is lovely colour and not bad pictures.

Coloured glass is undoubtedly for the colourist the means by which the highest effects of colour may be reached, and for the lover of colour the means of producing a rapture that can only be compared to the analogous effect on musical devotees of the finest music without words.

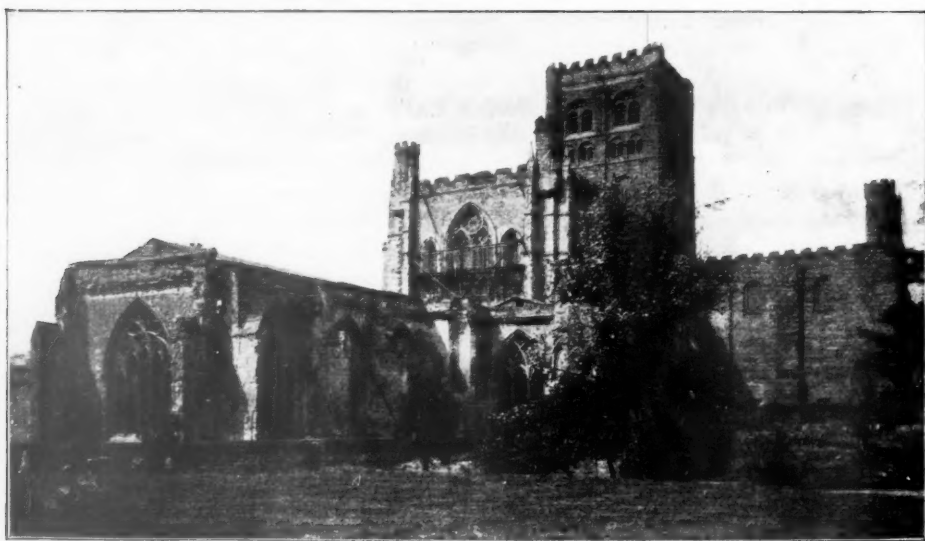
There are some eloquent passages in the great Nathaniel Hawthorne's *Transformation*,* not only pointing out the unfadingness of stained glass as compared with fresco, but showing a passion for colour:—"In some of these holy edifices they saw pictures that time had not dimmed nor injured in the least, though they perhaps belonged to as old a school of art as any that were perishing around them. These were the painted windows; and as often as he gazed at them, the sculptor blessed the mediæval time, and its gorgeous contrivances of splendour; for surely the skill of man has never accomplished, nor his mind imagined, any other beauty or glory worthy to be compared with these.

"It is the special excellence of pictured glass, that the light, which falls merely on the outside of other pictures, is here interfused throughout the work; it illuminates the design, and invests it with a living radiance; and in requital the unfading colours transmute the common daylight into a miracle of richness and glory in its passage through the heavenly substance of the blessed and angelic shapes which throng the high-arched window.

"It is a woeful thing," cried Kenyon, while one of these frail, yet enduring and fadeless pictures threw its hues on his face, and on the pavement of the church around him,—"a sad necessity that any Christian soul should pass from earth without once seeing an antique painted window, with the bright Italian sunshine glowing through it! There is no other such true symbol of the glories of a better world, where a celestial radiance will be inherent in all things and persons, and render each continually transparent to the sight of all."

* "Transformation, or the Romance of Monte Beni." By Nathaniel Hawthorne. Vol. ii. pp. 285, 286.

Erratum.—Mr. Francis W. Bedford [*F.*] writes that the pulpit with porphyry work illustrated in the lecture on Marble [*JOURNAL R.I.B.A.*, 17 October 1903, p. 531] is not at Ravello as there stated, but at the Cathedral of Salerno. This correction must serve also for plate v. of Mr. Wm. Brindley's Paper, "The Ancient Quarries of Egypt" [*TRANSACTIONS R.I.B.A. N.S.* Vol. IV. 1887-88], which is the original of the illustration in question, and which also describes the pulpit as of Ravello.—ED.



ST. ALBAN'S CATHEDRAL: VIEW FROM THE NORTH-EAST BEFORE RESTORATION.

REVIEWS.

ST. ALBANS.

The Cathedral Church of Saint Albans. By the Rev. Thomas Perkins, M.A. Bell's Cathedral Series. 8s. Lond. 1903. Price 1s. 6d. [George Bell & Sons, York Street, Covent Garden.]

It is a quarter of a century since Lord Grimthorpe obtained his faculty to "restore, repair, and refit the church" of St. Albans, and even now it is difficult to write an unimpassioned account of the cathedral. In the volume before us—one of the well-known Cathedral Series of Messrs. Bell & Sons—the Rev. Thomas Perkins, M.A., has given us a brief but clear history from the earliest times. The book is divided into five chapters. Chapter I. deals with the history of the building; Chapters II. and III. with its plan and architectural features; Chapter IV. with the history of the monastery and see; and Chapter V. with some features of the neighbourhood.

Albanus, or Alban, was a young soldier who was put to death by the Romans, A.D. 303, on account of his affording shelter to a Christian deacon named Amphibalus, who taught him the Christian religion. He was beheaded on the hill overlooking the Roman town of Verulamium. The north transept of the present church is traditionally held to be the site of his martyrdom. A church was erected over the spot a few years afterwards, and Bede, writing in the eighth century, speaks of the original church existing in his

time. It seems more probable, however, that it was a later building of which the Saxon balusters in the existing building formed a part.

The church was rebuilt by the fourteenth abbot, Paul of Caen (1077-1088), largely from the remains of the old city of Verulam gathered together by his predecessors.

Abbot John de Cella (1195-1214) pulled down the Norman west front and partially erected a new one, which was completed by his successor. This beautiful Early English work was swept away by Lord Grimthorpe. Mr. W. S. Weatherley's sketch of the interior of the south-western porch as it appeared before restoration is given, and, if we remember rightly, careful measured drawings appeared in the Spring Gardens Sketch-book. At some unknown time the church or chapel of St. Andrew was built to the north of the nave for the use of the parishioners and rebuilt by John of Wheathampstead some time after 1451, but was destroyed at the Dissolution.

The author carefully traces the work done by the different abbots; and of Abbot John of Wheathampstead (1420-1440 and 1451-1464) he says: "For the most part his work was bad: he did almost as much to injure the abbey as the nineteenth-century restorers who swept away much of his work have done." This, we think, is too severe a condemnation, as Abbot John put up the fine painted ceiling over the presbytery, and it was in accordance with his plan (and probably design, as his arms appear on various parts of it) that the magnificent high altar screen was

erected by Abbot William of Wallingford (1476-1484).

After the dissolution of the monastery in 1539 the King granted the abbey to Sir Richard Lee, who demolished the monastic offices, sparing only the great gateway, which is now used as the Grammar School.

From the Dissolution up to 1856 is one long record of neglect and patching. A public footpath enclosed by walls was cut right through the church west of the Lady Chapel, the Lady Chapel itself being used as a school. An account is given of the various repairs to the church, first under Sir Gilbert Scott, and later by Lord Grimthorpe, whose puerile designs for the transepts call forth the author's well-deserved ridicule.

The orientation of the church is peculiar, the main axis pointing considerably to the south of east, which cannot have been due to the point of sunrise on the saint's day, which is 22nd June. We might mention, in this connection, that the other old churches of St. Albans, viz. St. Michael's, St. Peter's, and St. Stephen's, point in a similar direction.

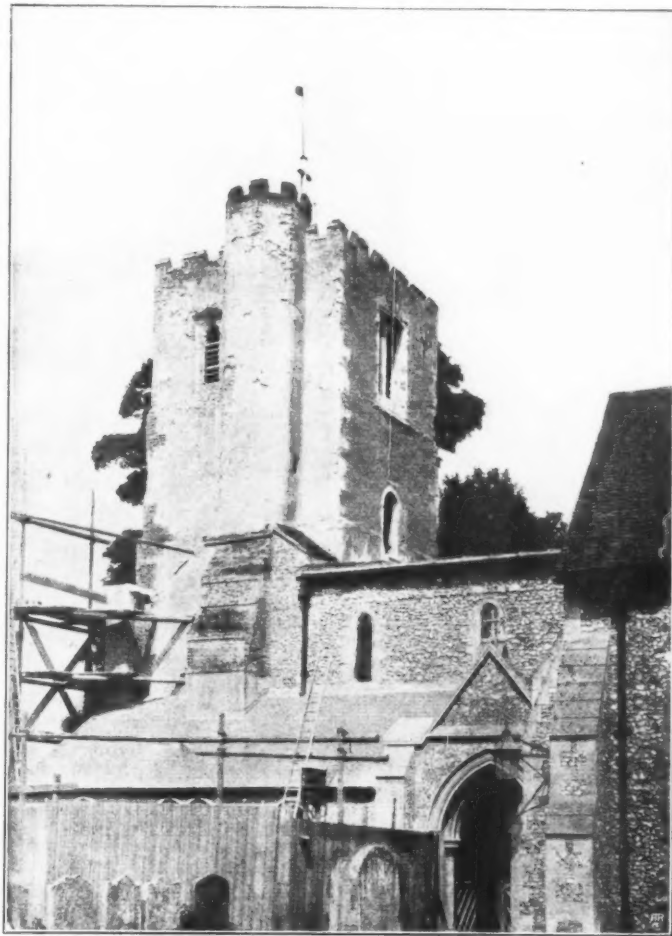
Mr. Perkins speaks of an old brazen font which once stood in the abbey as having been brought by Sir Richard Lee from Dunkeld. The inscription on it, however, stated that it was brought from Edinburgh, and Camden states that it was the font wherein the children of the kings of Scotland were wont to be baptized.

Chapter IV. contains a short history of the monastery, which belonged to the Benedictine order, and was founded by Offa II., King of the Mercians, in the year 793 as an act of atonement for his treacherous murder of Ethelbert, King of East Anglia. A useful list of the abbots, with the various works they did, is given.

About the year 950 Ulsinus, the sixth abbot, founded three churches on the highways facing the principal entrances to his monastery. As his own church was dedicated to the first English

martyr, it is worthy of note that he dedicated the three churches to St. Michael, the chief angel; St. Peter, the foremost apostle; and St. Stephen, the first martyr.

St. Peter's, which was Perpendicular in charac-



ST. MICHAEL'S CHURCH, ST. ALBANS: THE RECENTLY (1896) DEMOLISHED TOWER.

ter, has been practically rebuilt by Lord Grimthorpe, and now contains very little of interest.

St. Michael's Church, portions of which are Norman, stands within the site of Verulam. There is much of interest in the church, including a particularly fine Jacobean pulpit. Lord Grimthorpe destroyed the west tower in 1896 and erected a new one at the west end of the north aisle. Mr. Perkins is not correct, however, when he says it was a Saxon tower that was destroyed.

It was a Late Perpendicular one, which had been built inside the walls of an earlier tower, portions of which were still standing when the whole was demolished. The old tower, though not architecturally fine, was a well-known landmark and a beautiful bit of old colour.

The third church, St. Stephen's, also contains Norman work, and has an Early English south chapel. The old brass eagle lectern was probably part of the spoil brought from Holyrood by Sir

reproduced. A small plan of the cathedral is given at the end, which shows the general arrangement sufficiently clearly. We notice, however, a slip in the position of the reference letter F, which is supposed to mark the position of the Wallingford Screen, which is behind the high altar at the east end of the presbytery, whereas the letter has been placed at the position occupied by the rood screen, near the east end of the nave.

A. WHITFORD ANDERSON.



ST. ALBAN'S: SOUTH NAVE ARCADE, SHOWING JUNCTION OF THIRTEENTH AND FOURTEENTH-CENTURY WORK.

Richard Lee in 1544 when the Earl of Hertford sacked Edinburgh. It is inscribed "Georgius Creichtoun Episcopus Dunkeldensis." Mr. Perkins points out that there were two Bishops of Dunkeld bearing that name. We think, however, it was probably the George Crichton who was Bishop of Dunkeld from 1527 to 1543, as he had been previously Abbot of Holyrood, and is the prelate who is recorded to have "thanked God that he knew neither the Old nor the New Testament, and yet had prospered well enough all his days."

The book will prove a very useful and reliable guide to St. Alban's. It is plentifully illustrated with specially taken photographs, many of which are excellent as photographs and have been well

STRATFORD-UPON-AVON.

The Collegiate Church of Stratford-on-Avon and other Buildings of Interest in the Town and Neighbourhood. By Harold Baker. With Fifty-eight Illustrations, chiefly from Photographs by the Author. 80. Lond. 1902. Price 1s. 6d. [George Bell and Sons, York Street, Covent Garden.]

Messrs. Bell are following up their well-known and useful "Cathedral Series" by uniform monographs of some of the most interesting churches not of cathedral rank. The church of the Holy Trinity, Stratford-upon-Avon, is one well worthy of inclusion in this list. "Stratford-upon-Avon," says Mr. Baker, "even if it were possible to imagine the quiet country town apart from the memory of its most celebrated son, would still be found full of charm. Standing in the rich, fruitful 'Heart of England,' through which flows one of the most beautiful rivers in the world, so typical in its quiet repose of our English country life, it is also full of architectural and historical interest. In addition to its large and beautiful church, its Guildhall, Guild Chapel, Grammar School, and other buildings connected with the guild life of the town, its streets of half-timbered houses, and its grand fifteenth-century bridge, it possesses one of the most complete series of town records in existence."

Mr. Harold Baker writes with both love and intimate knowledge of his subject, and has produced quite a model guide to all that is historically or artistically interesting in Stratford. His book is both full and accurate, well arranged, and clearly written. It is noticeable throughout for qualities of good taste and discrimination which lift it far above the level of the ordinary local guide-book. It is in fact the work of a thorough artist, as is further evidenced by the many excellent photographic illustrations, all done by the author, by which the little volume is enriched. Of guide-books to Stratford-upon-Avon the name is legion; of good ones there are few, and among these the present one is, for its size and price, the best.

ARTHUR S. FLOWER.



9, CONDUIT STREET, LONDON, W., 5th Dec. 1903.

CHRONICLE.

THE NOVEMBER EXAMINATIONS.

Preliminary.

A Preliminary Examination, qualifying for Probationership R.I.B.A., was held simultaneously in London and the provincial centres indicated below on the 3rd and 4th ult. One hundred and seventy-one candidates were admitted, and 59 were exempted from sitting. The remaining 112 were examined, with the following results:—

District	Number Examined	Passed	Relegated
London	52	41	11
Birmingham	9	7	2
Bristol	14	9	5
Leeds	8	6	2
Manchester	23	19	4
Newcastle	6	5	1
	112	87	25

The following are the names of the successful candidates together with those exempted, making a total of 146 newly registered Probationers:—

ADAMSON: James Robertson; 5, Radnor Terrace, Dum-barton Road, Glasgow [Master: Mr. J. J. Burnet, A.R.S.A.*].
 AINSWORTH: Edwin; "Rodier," Revidge, Blackburn [Master: Mr. Duerden].
 ATTACK: George Albert Severne; 4 Saunders Road, Black-burn [Master: Mr. F. C. Ruddle].
 ATKEY: Reginald William; "Torfels," West Hill Road, Bournemouth [Master: Mr. Sydney Tugwell].
 BASKERVILLE: John Albert; 58 Halliwell Lane, Chet-ham Hill, Manchester [Masters: Messrs. Chadwick & Booth].
 BEAUMONT: Eugene Edward; Harbledown, Manor Road, Sidcup, Kent [Master: Mr. E. C. Beaumont].
 BEECH: Frederick William; 19, Silverdale Road, Wol-stanton, Stoke-on-Trent [Earl Granville's Endowed School].
 BELL: Douglas; 61 Gladstone Street, Scarborough, York-shire [Masters: Messrs. Cooper & Davis*].
 BLACKA: Charles Henry; Mayfield House, Garden Street, Todmorden, Yorks [Master: Mr. J. R. Blacka].
 BLOXAM: Owen Astley; c/o Mr. Stallard, Horton Crescent, Rugby [Rugby School].
 BOSS: Albert Henry; 108 Sewardstone Road, Victoria Park Gate, N.E. [Master: Mr. F. Nesbitt Kemp].

BOYES: Willie; Clifton Villas, Love Lane, Pontefract [Masters: Messrs. Garside & Pennington].
 BRACEWELL: Arthur; Thwaites, Keighley, Yorks [Master: Mr. Wm. Rhodes Nunn].
 BRIDGER: Robert Owen; 85 Goldhurst Terrace, South Hampstead, N.W. [Masters: Messrs. Spalding & Spalding*].
 BRITTAIN: Samuel Taylor; East Bank, St. Anne's Road East, St. Anne's-on-Sea [Collegiate School, St. Anne's].
 BURGESS: George Douglas; 8, Freeland Road, Ealing, W. [Master: Mr. H. W. Hetherington Palmer].
 BURLINGHAM: Alfred Claude; 22 Francis Road, Edg-baston, Birmingham [Masters: Messrs. Mansell & Mansell*].
 BURNETT: Frederick Wandlass; Jarro House, Tondü, Bridgend, Glamorganshire [Master: Mr. E. W. Burnett].
 CAMERON: Kenneth; 4 Half Edge Lane, Eccles, Lanca-shire [Architectural School, Liverpool University].
 CAMPKIN: Dudley James; St. Moritz, Mulgrave Road, Sutton, Surrey [Masters: Messrs. George Elkington & Son*].
 CARGILL: Campbell Featherston; 198, Blyth Road, W. [Master: Mr. R. S. Warren].
 CART: Henry Philip Leopold, 47 Harold Road, Upper Norwood, S.E.
 CARTER: John William, jun.; 47 Church Street, Rugby [Rugby School].
 CARUS-WILSON: Charles Denny; 10 Hillmorton Road, Rugby, Warwickshire [Rugby School].
 CASH: Rowland Walker; 9, Albany Place, Aberdeen [Master: Mr. A. Marshall Mackenzie, A.R.S.A.*].
 CATCHPOLE: Cyril; Russell House, Russell Road, Ips-wich [Master: Mr. Raymond C. Wrinch*].
 CHERRINGTON: Harry; 21 Lower Church Lane, Tipton, Staffs [Dudley Grammar School].
 CLARKE: Herbert, jun., 31 High Street, Chelmsford, Essex [Masters: Messrs. Clare & Ross*].
 CLARKE: Henry Holland; South View, Severn Road, Weston-super-Mare [Masters: Messrs. S. T. Wilde & Fry].
 CLAY: Geoffrey Basil; 225 Gloucester Terrace, Hyde Park, W.
 CLUNIES-ROSS: George Dymoke; 6 Vigo Street, W. [Masters: Messrs. Edmund Wimperis & Best*].
 COCKRILL: Kenneth Arthur; 139 High Street, Gorleston, Great Yarmouth [East Anglian School, Bury St. Ed-munds].
 COLLINS: Philip John Langworthy; 20, London Road, Wembley, Middlesex [Master: Mr. G. A. T. Middle-ton*].
 COOK: James Arrowsmith; 87 Connaught Road, Cardiff [Master: Mr. Lennox Robertson].
 COOPER: Edward; 64, Cannon Street, E.C. [Master: Mr. Charles Henman*].
 COOPER: Frederic Roland; Southdene, Kettering [Master: Mr. A. E. Sawday*].
 DANIEL: Francis John; 8, Lydon Road, Old Town, Clapham [Masters: Messrs. Heazell & Son].
 DAVIES: Owen; 151, Forest Road, Walthamstow, E.
 DAY: Grahame Lerway; c/o Mr. F. Waterman, Elm-mead, South Road, Taunton [Grammar School, Ealing].
 DOBSON: Joseph John; Front Street, Wingate Station [Master: Mr. J. J. Wilson].
 DUNCANSON: Edward Ford; Nutwood, Bickley Park, Kent [Master: Mr. John W. Simpson*].
 EBBS: Ralph Bertram Hall; "Tuborg," Durham Avenue, Bromley, Kent [Masters: Messrs. George Baines & Son].
 EDMONDS: Leonard William; 32 Old Park Avenue, Nightingale Lane, Balham, S.W. [Masters: Messrs. Treadwell & Martin*].

- EVANS: Roy; c/o Messrs. Young & Hall, 17 Southampton Street, Bloomsbury [Masters: Messrs. Young* & Hall*].
 FERRIER: James Straton; 41, Heriot Row, Edinburgh [Master: Sir R. Rowand Anderson,* LL.D.].
 FINNING: Leonard John; Sand Rock, Pinhoe, Exeter [Master: Mr. F. J. Commin].
 FLANAGIN: Hugh William; Yorkville, Summer Hill [Master: Mr. Arthur Hill*].
 FLANIGAN: John Gerald; Crown Hotel, Great Victoria Street, Belfast [Master: Mr. W. J. Moore].
 FLOCKHART: William Stuart; 122 Gloucester Terrace, Hyde Park, W. [St. Peter's College, Westminster].
 FORSTER: Edward Harold; North Field, Thorne, Doncaster [Master: Mr. J. M. Dossor*].
 FRASER: Percy; 26, Killiesier Avenue, Streatham Hill [Master: Mr. Thomas Arnold*].
 FRENCH: Harold; Newton Garth, Hedon, near Hull [Master: Mr. B. S. Jacobs].
 FURNISS: Lawrence; 23 St. Edmund's Terrace, Regent's Park, N.W. [Master: Mr. T. B. Whinney*].
 GABBATT: Frederic Herbert Johnson; 3, High Street, Burton-on-Trent [Master: Mr. William Swindell].
 GILLESPIE: James; 3, Kinburn Terrace, St. Andrews, N.B. [Masters: Messrs. Gillespie & Scott].
 GLANFIELD: Ernest Budge; Fairholme, Chalvey Park, Slough, Bucks [University College School, London].
 GOODWIN: Bernard Malcolm; 16, South Park Hill Road, Croydon [Whitgift Grammar School].
 GREEN: John William; 113 Rock Street, Pitsmoor, Sheffield [Master: Mr. H. I. Potter*].
 HALEY: Ernest; 172, Lloyd Street, Moss Side, Manchester [Master: Mr. Frank W. Mee*].
 HALL: Hubert; 150 Melbourne Road, Leicester [Master: Mr. A. E. Sawday*].
 HALL: Samuel; Oak House, 196 Wilmslow Road, Withington, near Manchester [Masters: Messrs. Mangnall & Littlewoods*].
 HARVEY: Walter; Cornwallis House, Cornwallis Gardens, Hastings [Master: Mr. Arthur Wells*].
 HASTIE: Thomas Little; 118, Onslow Drive, Dennistoun, Glasgow [Master: Mr. John Fairweather*].
 HAWKINS: Norman; 56 Eversfield Place, St. Leonards-on-Sea [Master: Mr. Arthur Wells*].
 HAYS: John Wilson; 6, Lake Bank, Station Town, Wingate, Durham [Master: Mr. H. T. Gradon*].
 HEPPEL: Francis Henry; South Lodge, Park Avenue, Worcester [Master: Mr. A. Hill Parker].
 HICKS: Lancelot Joseph; Egham Hill, Surrey [Malvern College].
 HODDER: Eric Edwin; Guildfordene, Whitehall Road, Thornton Heath [Master: Mr. John Wills].
 HOLINS: George; 4 Market Place, Newcastle, Staffs [Masters: Messrs. Lynam, Beckett* & Lynam*].
 JACKSON: Thomas Gordon; 103, Abbeville Road, Clapham Common, S.W. [Masters: Messrs. Cooper & Taylor].
 JEFFERIES: Herbert George; Fowey Villa, Queen's Road, Springfield, Chelmsford [Master: Mr. F. Whitmore].
 JOHNSON: Arthur William; 19, St. James's Street, Sheffield [Master: Mr. Chadfield*].
 JONES: Cyril Montagu; 27 Regent Street, Swindon, Wilts [Master: Mr. Ellis H. Pritchett*].
 KAYE: Stewart; 34 Bondgate Without, Alnwick [Master: Mr. G. Reavell, jun.*].
 KING: George Grant; Ardvara, Cultra, Belfast [Master: Mr. J. St. J. Phillips*].
 KNOOP: Robert; Royal Grammar School, Lancaster.
 KNOX: Alexander Neilson; 1, Bute Gardens, Glasgow [Master: Mr. Andrew Balfour].
 LAWSON: Maurice Bertie; 15a South Villas, Camden Square, N. [Master: Mr. George Elkington*].
 LAY: Cecil Howard; School House, Henley Road, Ipswich [Queen Elizabeth School, Ipswich].
 LEGGE: Benjamin; 7, London Road, St. Albans, Herts [Master: Mr. P. C. Blow*].
 LEIGH: Douglas Chantler; Elm Grove, Winsford, Cheshire [Masters: Messrs. Wm.* & Segar Owen*].
 MARTIN: John Gray; 249 Park Road, Oldham [Master: Mr. Thomas Hilton].
 MASON: Frederick Charles; Gerrard's Lodge, Banstead, Surrey [A. A. Day School].
 MOIR: David James; 349, High Street, Perth, N.B. [Masters: Messrs. Maclaren & Mackay].
 MOORE: Thomas Sydney; 11, Selby Terrace, Maryport, Cumberland [Masters: Messrs. Oliver* and Dodgshun*].
 MUNNION: Harold Arthur; "Avondale," Sibella Road, Clapham, S.W. [Masters: Messrs. Mackintosh & Newman].
 NASH: Bernard Owen; 2, Buxton Road, Brighton, Sussex [Master: Mr. Leslie W. Green*].
 NIEMANN-SMITH: Hubert; Clevedon, Lewisham Hill, S.E. [Masters: Architectural School, King's College].
 NURSE: Henry; 28 Northfield Terrace, Eastmoor Road, Wakefield, Yorkshire [Master: Mr. Henry Crutchley].
 ORCHARD: Charles Robert; 71 Pennsylvania Road, Exeter [Master: Mr. James Jerman*].
 PARNACOTT: Horace Walter; The Ferns, 15, Laurel Grove, Penge, S.E. [King's College Architectural School].
 PARR: Edward; 23, Peel Street, Sunderland [Master: Mr. Joseph Spain*].
 PERRIN: Alfred John; "Buckwood," 57 Underhill Road, Dulwich, S.E. [Master: Mr. Charles E. Barry*].
 PICKMERE: Travers; 4, Alexandra Drive, Prince's Park, Liverpool [Master: Mr. Thomas Sheldermine].
 PORTEOUS: James Vincent Roy; "Avondale," Lytham, Lancs [Pembroke House School, Lytham].
 PRESTWICH: Lewyn James; 25, Amphill Square, N.W. [Master: Mr. W. G. Wilson*].
 RAVENSCROFT: Joseph Henry; Helston, Mossley Hill, Liverpool [Masters: Messrs. Woolfall* & Eccles*].
 RIGG: William Arthur; Oxford Street, Carnforth, Lancs [Friends' School, Lancaster].
 ROESCHER: Cecil William; 2 Wilford Lane, West Bridgford, Nottingham [Masters: Messrs. A. R. Calvert & William R. Gleave*].
 ROLLIN: Percy William; 28, St. Dunstan's Road, West Kensington [Master: Mr. H. T. Gradon*].
 ROSE: Winter; Ivy House, Ashburnham Road, Bedford [Masters: Messrs. Usher & Anthony].
 SCATCHARD: Fred; "Beckfield," Barnes Road, Castleford [Master: Mr. Arthur Hartley].
 SCHOFIELD: John Frank; 49 Bow Road, E. [Master: Mr. A. E. Habershon*].
 SCOTT: Ernest Albert; 161 Old Kent Road, S.E. [Master: Mr. Alfred W. S. Cross*].
 SEATON: James Arnold; Pembroke House School, Lytham.
 SELLECK: George Brooking; 2, Green Bank, Plymouth, Devon [Master: Mr. B. Priestley Shires*].
 SMITH: Gerald Parker; Feron Hall, Tonbridge [Tonbridge School].
 SMITH: Roland Ingleby; Eastlea, Whitecross Road, Weston-super-Mare [Master: Mr. Hans F. Price].
 SMITH: Stephen Percy, B.A. Oxon; c/o S. E. Smith, Esq., 12, South Parade, Leeds [Master: Mr. Stephen Ernest Smith*].
 SOUTHOON: Harold; 5, Carmalt Terrace, Putney, S.W. [King's College School].
 STANLEY: Joseph Weston; 2 Hyde Place, C-on-M., Manchester [Masters: Messrs. Alker & Bowden].
 STEPHENS: William Leslie; Dobwalls, Liskeard, Cornwall [Master: Mr. T. R. Kitsell*].

STEVENS: Edgar; 21 Alexandra Place, Newcastle-on-Tyne [Master: Mr. S. S. Stallwood].
 SWALES: Thomas Mason; Greenfield House, Upper Holland, Wigan.
 TASKER: William Watt; Dunblane House, North Shields [Masters: Messrs. Mould & Tasker].
 TAYLOR: Robert Henry; 34, Atholl Street, Perth, N.B. [Master: Mr. A. G. Heiton].
 THOMPSON: Thomas William; Deafhill Terrace, Trimdon Colliery, R.S.O., Durham [Master: Mr. Fred Wiley].
 THOMSON: David Halton; Dartmouth Tower, Dartmouth Park Hill, N.W. [Highgate School, London].
 THORNE: Harman; Ashcroft, Barnstaple [Master: Mr. Arnold Thorne*].
 THORPE: Sidney Hubert; Ringwood, Anson Road, Tuffnell Park, N. [Masters: Messrs. Thorpe & Furniss].
 TOMKINS: Hugh Charles; Millbrooke House, Newport, I.W. [Master: Mr. S. E. Tomkins].
 TRAVIS: Arthur; 27 Todmorden Road, Littleborough, near Manchester [Master: Mr. F. W. Dixon].
 VELASCO: Lucio; 170, Holland Road, Kensington, W. [Masters: Messrs. Banister Fletcher & Sons*].
 WADE: Albert Luvian; The Orchard, Dulwich Common, S.E. [Dulwich College].
 WATGATE: Charles Percival; Norwood, Beverley, Yorks [Masters: Sir Alfred Gelder & L. Kitchen*].
 WARRY: John Lucas; 2 Cobham Road, Wood Green, N. [Master: Mr. Percy Green*].
 WATERHOUSE: Gilbert; 46 Forest Drive, Leytonstone, N.E. [Master: Mr. W. Stair].
 WATSON: Walter Clarence; Lincoln House, York Road, West Hartlepool [Master: Mr. T. N. Walton].
 WEARING: Stanley John; 16, Highfield Street, Leicester [Masters: Messrs. Coales & Johnson].
 WEBBER: Henry Stanton; Public Works Department, South Africa [Masters: Messrs. J. R. Cooper & Sons].
 WEBBER: Sidney Joseph; 14, Craufurd Rise, Maidenhead, Berks [Masters: Messrs. Davy & Salter*].
 WELBURN: Thomas Gordon; Greenfield House, Campbeltown [Master: Mr. Andrew Balfour].
 WESTON: Ernest; 62 Egerton Road, North Shore, Blackpool [Master: Mr. T. G. Lamb].
 WESTON: Ernest Arthur; 15, Ainger Road, N.W. [Masters: Messrs. Banister Fletcher & Sons*].
 WESTWORTH: Alfred Robert; 78 High Street, Sydenham, S.E. [Master: Mr. George Tolley].
 WHIDDINGTON: William Arthur; 71 Queen Street, Cheapside, E.C. [Master: Mr. W. Whiddington].
 WHITEHEAD: John Edmund, jun.; 22, High Street, Sheffield [Masters: Messrs. C. J. Innocent & Son*].
 WHITTAKER: Thomas Herbert; 15 Trent Boulevard, W. Bridgford, Nottingham [Master: Mr. H. Tatham Sudbury].
 WILLAN: William Staveley; 7 Bowling Green Road, Kettering, Northants [Masters: Messrs. Gotch* & Saunders].
 WILLEY: Hugh Henry Scott; Somersfield, Reigate, Surrey [A. A. Day School].
 WILSON: Arthur Gordon; Hill Cottage, Tayport, Fifeshire [Master: Mr. James Findlay].
 WILSON: Geoffrey Cecil; "Renby," 45 High Road, Streatham, S.W. [Eastbourne College].
 WINTER: Cecil R.; 51, High Street, Hucknall Torkard, Notts [Master: Mr. W. D. Pratt].
 WORSLEY: Nicholas; The Gables, Park Avenue, Blackpool [Master: Mr. James H. Mangin].
 YEOMAN: Guy Hemingway; 10 Shrubbery Road, Streatham, S.W. [Master: Mr. Arthur Keen].
 YOUNG: Allan Murray Campbell; 135 Kennington Road, Lambeth, S.E. [Masters: Messrs. Green, Abbott, & Eliot].

The asterisk (*) denotes member of the Institute.

Intermediate.

The Intermediate Examination, qualifying for *Studentship R.I.B.A.*, was held simultaneously in London, Bristol, Leeds, and Manchester on the 3rd, 4th, 5th, and 6th ult., with the following results:—

District	Number Examined	Passed	Relegated
London	74	39	35
Bristol	5	3	2
Leeds	11	6	5
Manchester . . .	14	5	9
	104	53	51

The following are the names of the passed candidates, given in order of merit as placed by the Board of Examiners:—

MOORE: Leslie Thomas [Probationer 1899]; 14, Great Ormond Street, W.C. [Master: Colonel Edis, C.B.].
 BATLEY: Claude [Probationer 1898]; Rose Valley, Brentwood, Essex [Master: Mr. G. W. Leighton].
 LAMONT: Alexander Hay [Probationer 1902]; 21, Millar Crescent, Morningside, Edinburgh [Master: Mr. George Craig].
 SOLOMON: Digby Lewis [Probationer 1902]; 21, Hamilton Terrace, N.W. [Master: Mr. Lewis Solomon*].
 STOCKDALE: William [Probationer 1900]; 19, Waterville Road, North Shields [Masters: Messrs. Thomas A. Page & Son].
 SHACKLETON: Harry [Probationer 1901]; 7, Redcliffe Street, Keighley [Masters: Messrs. W. H. & A. Sugden].
 HUMPHRY: Harold Walter [Probationer 1902]; 2, Grand Parade, Bournemouth West [Masters: Messrs. Fogarty & Parnell].
 GOLDING: Herbert Haylock [Probationer 1902]; 56, Plum Lane, Plumstead, Woolwich S.E. [Master: Mr. H. Shaw].
 HILLERNS: Oswald Hero Wilhelm [Probationer 1904]; Oldenburg Villa, Hessle, E. Yorks [Master: Mr. B. S. Jacobs].
 ATKINSON: Archibald Harvey [Probationer 1898]; 81, Kyrle Road, Clapham Common, S.W. [Master: Mr. F. G. Knight*].
 WILLMOTT: Edmund Charles Morgan [Probationer 1900]; 197, Richmond Road, Cardiff [Masters: Messrs. Habershon, Fawcner & Co.].
 DYER: Frank [Probationer 1898]; 167, Chorlton Road, Brooks's Bar, Manchester [Masters: Messrs. Booth, Chadwick,* & Porter].
 GOULDER: Arthur Christopher [Probationer 1900]; Woodbury, Woodford Green, Essex [Masters: Messrs. Banister Fletcher & Sons*].
 HORSFIELD: John Nixon, jun. [Probationer 1901]; 11, Penrhyn Road, Kingston-upon-Thames [Master: Mr. Nixon Horsfield].
 TURPIN: Wilfrid [Probationer 1900]; Park View, Roker, Sunderland [Master: Mr. Joseph Spain*].
 DALE: Thomas Lawrence [Probationer 1900]; Home Farm, Mildenhall, Marlborough, Wilts [Master: Mr. Charles E. Ponting].
 MUFF: Edward Brantwood [Probationer 1899]; The Red House, Bexley Heath, Kent [Masters: Messrs. W. A. Pite* & R. S. Balfour*].
 HOPE: Peter Ballingall Malcolm [Probationer 1900]; 111, Fentiman Road, Clapham Road, S.W. [Masters: Messrs. Houston* & Houston*].
 TEMPEST: Frederick William [Probationer 1901]; 39, Kirkby Road, Sutton-in-Ashfield, Notts [Master: Mr. E. Bryan Dean].

- THOMAS: Robin Audrey [*Probationer* 1901]; 60, St. Andrew's Road, Southsea, Hants [*Master*: Mr. Norman Atkins].
- SWINDELLS: Harry Cecil [*Probationer* 1900]; "Burnthorpe," Fairfield, near Manchester [*Master*: Mr. Joseph Swarbrick*].
- DURSTON: Cecil Campbell [*Probationer* 1901]; "Manordene," Bristol Road, Weston-super-Mare [*Masters*: Messrs. Hans Price & W. Jane].
- BAMFORD: Dennis [*Probationer* 1902]; c/o Edgar Wood, Esq., 78, Cross Street, Manchester [*Master*: Mr. Edgar Wood*].
- BARRETT: Willis Theodore McNaghten [*Probationer* 1900]; Etruria Vicarage, Stoke-on-Trent [*Masters*: Messrs. Lynam,* Beckett,* & Lynam].
- BUCK: Roland James [*Probationer* 1902]; "Sunny Hill," Hurst Road, Horsham [*Master*: Mr. Banister Fletcher*].
- BULLOCK: Archibald [*Probationer* 1902]; 99, Amesbury Avenue, Streatham Hill, S.W. [*Masters*: Messrs. Niven* & Wigglesworth*].
- CLAY: Herbert [*Probationer* 1901]; 1, Ruskin Street, Gainsborough [*Master*: Mr. Henry J. Copley].
- COCKER: John [*Probationer* 1901]; "Oakwood," Park Road, Timperley [*Master*: Mr. J. T. Ashton].
- DAVIDSON: John [*Probationer* 1894]; "Elderslie," Loughton, Essex [*Master*: Mr. Banister Fletcher*].
- EDWARDS: Arthur Cecil Morris [*Probationer* 1901]; Bank House, Rickmansworth [*Master*: Mr. Arnold Mitchell*].
- FORSTER: Douglas Alfred [*Probationer* 1900]; Fernlands, Chertsey, Surrey [*Masters*: Messrs. Banister Fletcher & Sons*].
- HAYWORTH: Dudley Parkes [*Probationer* 1900]; 91, Cazenove Road, N. [*Master*: Mr. F. Lindus Forge].
- HITCHINS: Walter William [*Probationer* 1900]; 12, Wyndham Square, Plymouth [*Master*: Mr. B. Priestley Shires*].
- HOHNFELDT: Arnold Pearson [*Probationer* 1901]; c/o Dr. Fairbank, Boulevard, Hull [*Master*: Mr. John M. Dossor*].
- HEWITT: Claude Elborne [*Probationer* 1900]; "Riseholme," Bolsover Gardens, Sherwood Rise, Nottingham.
- INGRAM: Thomas Frederick [*Probationer* 1900]; 13, Westfield Grove, Wakefield [*Masters*: Messrs. W. & D. Thornton].
- JAQUES: Sydney [*Probationer* 1901]; 143, Osborne Road, Forest Gate, E. [*Master*: Mr. F. J. Sturdy*].
- JOHNSTON: Reginald [*Probationer* 1899]; 50, Moorgate Street, E.C.
- KILLBY: Ashley Scarlett [*Probationer* 1901]; 10, Aberdeen Park, Highbury, N. [*Master*: Mr. John W. Shupson*].
- MURCH: Spencer Harris Joseph [*Probationer* 1900]; "Oakhurst," Loughton, Essex [*Master*: Mr. James Farley].
- MYERS: John [*Probationer* 1899]; 33, Randolph Crescent, Maida Vale, W. [*Master*: Mr. Delissa Joseph*].
- MYERS: Legender William [*Probationer* 1902]; 20, St. Andrew's Street, Cambridge [*Masters*: Messrs. MacAlister* & Tench*].
- PATERSON: William Esson [*Probationer* 1900]; The Shrubbery, Gloucester Road, Cheltenham [*Master*: Mr. R. Hooper Turner].
- PETO: Gilbert Eyre [*Probationer* 1901]; 6, Alfred Street, Bath [*Master*: Mr. W. J. Willcox].
- PIERCE: Arthur Patrick Hector [*Probationer* 1901] [Auckland, New Zealand]; 33, Steele's Road, Hampstead, N.W. [*Master*: Mr. R. Langton Cole*].
- ROBINSON: Archibald Hurley [*Probationer* 1901]; 21, Soho Road, Handsworth, Birmingham [*Masters*: Messrs. Oliver Floyd & Salt].
- ROE: Cyril Kenneth [*Probationer* 1901]; 80, Lexham Gardens, Kensington, W. [*Master*: Mr. W. D. Caroe*].
- TASKER: Harry Francis [*Probationer* 1900]; Maryon Hall, Frogna Lane, Hampstead [*Master*: Mr. Francis W. Tasker*].
- TUCKER: Alfred Nicholson [*Probationer* 1900]; c/o A. S. Parker, Esq., 20, George Street, Plymouth [*Master*: Mr. Arthur S. Parker*].
- WATKINS: Thomas William [*Probationer* 1899]; 29, Harrington Gardens, S. Kensington [*Master*: Mr. R. Philip Day*].
- WICKENDEN: Arthur Fred [*Probationer* 1899]; City Engineers' Department, Town Hall, Hull, Yorks. [*Master*: Mr. Wm. Harmer].
- WILSON: John Archibald [*Probationer* 1902]; 10, Artesian Road, Bayswater, W. [*Masters*: Messrs. Stevenson* & Redfern*].
- WOOD: Cecil Walter [*Probationer* 1903]; 19, Charing Cross Road, W.C. [*Master*: Mr. F. Strouts,* New Zealand].

The asterisk (*) denotes members of the Institute.

The following Probationers who have attended the full two years' course in architecture at University College, Liverpool, and have obtained a first-class certificate at the College Final Examination, were, on the recommendation of the Board of Examiners, exempted from sitting for the recent Intermediate Examination, and have been admitted as *Students R.I.B.A.*, the work done them during the Session having been approved the Board as Testimonies of Study:—

- BARMISH: Leonard [*Probationer* 1902], 22 Aughton Road, Birkdale, Southport.
- BIRCH: John Godfrey Corville [*Probationer* 1903], Chester.
- HONEYBURN: Ernest Hardy [*Probationer* 1902], 23 Duke Street, Southport.
- LEWIS: John Norman [*Probationer* 1902], 22 Gt. George's Road, Waterloo, Liverpool.
- CAMERON: Kenneth [*Probationer* 1903], 4 Half Edge Lane, Eccles, Lancs.

Final.

The Final Examination, qualifying for candidature as *Associate R.I.B.A.*, was held in London from the 13th to the 20th ult. Forty-nine candidates were examined, and the following twenty-two passed, the others being relegated to their studies:—

- ASMAN: Herbert Wilson [*Probationer* 1898, *Student* 1901]; 30 Randall Terrace, Heaton, Bradford.
- BRIGHT: Lawrence Lee [*Probationer* 1895, *Student* 1899]; 9 St. Peter's Church Walk, Nottingham.
- CASTELLO: Manuel Nunes [*Probationer* 1899, *Student* 1900]; "Hazeldean," Sydenham Hill, S.E.
- CUBITT: Horace William [*Probationer* 1897, *Student* 1899]; 163 Grosvenor Road, S.W.
- DAVIDGE: William Robert [*Probationer* 1898, *Student* 1900]; The Architects' Department, London County Council, 19 Charing Cross Road, W.C.
- DELBIDGE: William John [*Probationer* 1899, *Student* 1901]; 40 Egerton Road, Greenwich, S.E.
- DYKES: George, jun. [*Probationer* 1894, *Student* 1902]; "Wiston," Holmhead Road, Cathcart, Glasgow.
- FOWLER: Henry Tutty [*Probationer* 1892, *Student* 1894]; Ramsden Square, Barrow-in-Furness.

GUNN: Edwin George Harry [*Probationer 1899, Student 1901*]; 18 Larch Road, Cricklewood, N.W.
 HALL: Herbert Alfred [*Probationer 1899, Student 1900*]; The Old Park, Southgate, N.
 HEMINGWAY: Willie [*Probationer 1893, Student 1900*]; Brynderwen House, Dorset Street, Bolton.
 HOBBISS: Holland William [*Probationer 1897, Student 1899*]; 6 Gordon Place, Kensington, W.
 JOHNSON: Frank Garfield [*Probationer 1899, Student 1902*]; 27 Estelle Road, Hampstead, N.W.
 LEE: John Stevens [*Probationer 1893, Student 1895*]; 28 Theobald's Road, W.C.
 MACKENZIE: Henry Blinman [*Probationer 1897, Student 1899*]; Lochbroom House, Senghennydd Road, Cardiff.
 NEWMAN: Francis Winton [*Probationer 1895, Student 1897*]; 31 Savernake Road, Hampstead, N.W.
 PRITCHARD: Henry Melanethon [*Probationer 1900, Student 1901*]; 153 Mackintosh Place, Roath, Cardiff.
 ROBINSON: Thomas Henson [*Probationer 1895, Student 1896*]; 64 Redcliffe Road, South Kensington, S.W.
 ROLLO: Andrew [*Probationer 1897, Student 1900*]; 11 Little College Street, Westminster, S.W.
 RUSSELL: George Leonard [*Probationer 1897, Student 1899*]; Hainault House, Meynell Road, Hackney Common, N.E.
 STONE: Henry Walcott [*Probationer 1900, Student 1901*]; 9 The Avenue, Taunton.
 WOOD: Joseph John [*Probationer 1897, Student 1899*]; 27 Cardigan Road, Leeds.

The following shows the number of failures in each subject of the Final:—

I. Design	19
II. Mouldings &c.	21
III. Materials	9
IV. Sanitation	13
V. Specifications	8
VI. Construction: Foundations, Walls, &c.	10
VII. Construction: Iron and Steel &c.	11

The Ashpitel Prize.—On the recommendation of the Board of Examiners the Council have decided to award this Prize to Mr. Francis Winton Newman [*Probationer 1895, Student 1897*], he being the candidate who has most highly distinguished himself in the Final Examinations held during the current year.

The Intermediate Examination and the Victoria University, Manchester.

Subjoined is a minute of the proceedings of the Senate of the Victoria University, Manchester, a copy of which has been forwarded to the Institute by the Registrar of the University. The resolution passed by the Senate has been concurred in by the Council of the University.

Read: A letter from the Secretary of the Royal Institute of British Architects stating that the Institute would exempt from their Intermediate Examination those students who had passed through the Architectural course, on the following conditions:—

"(1) That a candidate should have passed or have been exempted from the Preliminary Examination of the Institute.

"(2) That the drawings prepared by the candidate during his two years' course be approved by the Board of Examiners of the Institute.

"(3) That the candidate shall have obtained a first-class certificate at the College Final Examination.

"(4) That a member of the Board of Examiners of the Institute be associated with the Professor in the Examination.

"Resolved—

"That the Senate expresses its satisfaction at the proposals and agrees to the first three conditions on the understanding that either a first-class in the Terminal Examinations of the final year or the passing of a University Degree Examination in Architecture would satisfy condition (3); as regards condition (4) they would concur with the proposals that a Member of the Board of Examiners of the Institute should be associated with the Professor in the Terminal Examinations, and that if University Examinations are included under the fourth condition, the Senate, while unable to pledge itself to carry out the proposal, would bear it in mind, making the appointment of external examiners in Architecture."

On the recommendation of the Board of Examiners the Council of the Institute have resolved to comply with the suggestions of the University.

Liverpool Cathedral Competition.

At the conclusion of the official business before the General Meeting last Monday, Mr. William Woodward [A.] brought forward the matters of which he had given notice, and which were printed in the Agenda of the Meeting issued to members on the 21st ult.—viz. "that at this meeting he would direct attention to the proceedings of the two Assessors in the recent Liverpool Cathedral Competition, and move the following Resolutions:—

"1. That this Meeting condemns the action of the Assessors in giving the first place in the final competition to a set of drawings which did not comply with the essential condition of the Competition.

"2. That this Meeting views with the greatest disfavour the action of one of the Assessors in allowing himself to be associated with the selected competitor in the carrying out of the work."

Mr. Wm. Woodward said he proposed to move and speak to the Resolutions separately, and having read the first Resolution he went on to say that he offered no apology whatever for introducing the subject. With such an important competition as that for an English cathedral, and with two such distinguished Assessors as Mr. Bodley and Mr. Norman Shaw, there must necessarily attach more

interest to the subject than would otherwise be the case. He proposed first to draw attention to the facts connected with this competition. As regards the former competition he had nothing to say except that Mr. Bodley was one of the competitors. On the 28th October 1901 the Cathedral Committee issued an amended notice to architects inviting them to send in drawings for the Cathedral on or before 30th June 1902. The notice was framed in very ambiguous terms, and resulted in an exhibition of the most amusing collection of drawings it was possible to imagine. He had himself spent some hours in carefully examining them, and he agreed with the Assessors that many of the competitors had taken no pains to visit the site, and no pains to design a cathedral; some merely sent in rough sketches of works already executed, and some were of a very trivial character. The Cathedral Committee further stated that they would carefully examine the portfolios with the assistance of professional assessors, and would select a limited number of architects for the final competition. The professional Assessors selected were Mr. G. F. Bodley, R.A., and Mr. Norman Shaw, R.A. In August 1902 the Assessors issued their Report on the designs submitted in the preliminary competition. There were the following passages in this Report to which he desired to direct special attention. The Cathedral, the Assessors say, "must be suitable for the services of the English Church, and be capable of holding a large congregation." They add: "All this is obvious; that the authors of the selected design should be invited to compete for the great work in accordance with regulations that may be laid down for their guidance, and that the Cathedral must be fitted for the requirements of the present age." The Assessors go on to state that they have selected five who they consider are shown by their designs to be capable men; further, they state: "These five we suggest should be asked to prepare complete designs for the Cathedral in accordance with the conditions to be laid down by the Committee." Under date 6th October 1902, the Committee issued what are headed "Instructions and Conditions to be Observed by Competing Architects"; and they state that designs will be liable to be excluded from the competition if "(b) in the opinion of the Committee the conditions or instructions are violated, and (c) if the designs do not provide substantially the accommodation asked for." Then there is this important announcement under Clause 7: "The Committee suggest that the central space at the crossing of the nave, transepts, and choir should be large and fully capable of seating 3,000 persons (without any interruption of the view from columns), either in the form or plan of an octagon, circle, or other design as thought best by the architect, due consideration being given to the acoustic properties of the building." Clause 20 states that "it is intended that the author of the selected design shall be engaged to carry out the buildings unless the Committee see reasons to the contrary on the condition hereafter stated." Clause 21 states that "each architect sending in a complete design, in accordance with the above instructions, will be paid an honorarium of 300 guineas, whether selected or not. The Committee may at any time, on the payment of a further sum of 2,000 guineas to any of the architects, retain the whole of his drawings and designs submitted in the competition, which shall then become the absolute property of the Committee." It would be observed that the Committee did not really bind themselves to employ an architect. The design selected by the assessors was that of Mr. Gilbert Scott, a gentleman of whom he spoke with the utmost regard and respect, not only for the design he sent in, but for the association of his talented and artistic family. He wished it to be clearly understood that in whatever he had to say that evening there was not the slightest idea of calling in question the honour of either Mr. Bodley or Mr. Norman Shaw. That was not the question. The great principle

they had to discuss was whether or not some laxity had occurred—a laxity certainly on the increase in architectural competitions—and whether it was not proper at once to call attention to that laxity, so that there might be more direct thought given by the Assessors to the conditions and instructions laid down by the promoters. Mr. Gilbert Scott, whose design was selected, was a young architect of twenty-three years of age; and it must have been obvious to the Assessors at once that Mr. Scott at that age was not capable of carrying out the design for the Cathedral: a design which demanded in the architect great knowledge of construction and great knowledge of building. Certainly at the age of twenty-three that knowledge could not possibly have been attained by any man. However, his design was selected. As regards the action of the Assessors, he intended to call the attention of the Meeting to one important point. Every architect knew that if he set himself down to design a cathedral where the preacher was to be seen and heard by 3,000 persons, that idea must dominate the entire design and have great effect upon the whole of his conception. Those who had seen Mr. Scott's plan would agree with him that it was of an ordinary character. It had its aisles, its nave, its transepts, its choir; there had been no attempt whatever in that plan to carry out the fundamental condition laid down by the Committee, that there should be a large preaching or congregational area. In his view a competition of this kind was to all intents and purposes a contract between the Committee and the competitors. The requirements of the Committee are clearly laid down in the Conditions which the Assessors had before them when they adjudicated upon the final competition. In Mr. Scott's plan, however, there was nothing like accommodation provided for 3,000 persons to see and hear the preacher. Give Mr. Scott's plan the benefit of as much space as they liked surrounding the pulpit, not half the number of persons required by the conditions would be able to see or hear the preacher. That being so, he held, without the slightest hesitation, that it was the duty of the Assessors to have set aside that plan at once, however beautiful the rest of the Cathedral might have been. However skilful Mr. Scott might have been in his designs, there was only one duty for the Assessors, and that was to declare that this design did not comply with the express conditions laid down by the Committee, and Mr. Scott would be entitled to the solatium of 300 guineas. The Assessors, too, had this opportunity, which they might very well have taken advantage of: they might have said to the Committee, "Here is a design submitted by a very young man; even supposing he complied with the conditions we know he is not capable, through his want of knowledge of construction, of carrying out such a large building as this; let him have the 2,000 guineas you have referred to and let there be another competition, and restrict that competition to men who you know are capable, if they are selected, to carry out their design." That would have been a far better line of conduct than that adopted by the Assessors. Touching the other point he had referred to, the condition of this competition amounted to a contract with the competitors, and he was not sure whether the latter had not a right of action against the Cathedral Committee. The competitors had expended time and money in responding to the Committee's invitation; they had carried out their part of the contract, and they might very fairly look to the Committee to carry out theirs. It would be well worth a test as to whether a committee who knowingly broke an essential condition in the contract between themselves and the competitors would not be open to an action at law. The Committee evidently knew and found out their mistake, because in *The Times* of the 16th May last it is reported: "The Committee decided that they could not accept any of the designs recommended by the Assessors," and they go on to say: "It is recalled that in drawing up

the conditions of the competition the Committee made a strong point of securing ample accommodation within sight of the preacher for a large congregation in the proposed Cathedral. The design No. 1 approved by the advisory architects does not appear to the Committee capable of fulfilling this condition." The Committee evidently at once saw that the essential condition of their requirements had not been complied with, and they said so in very distinct terms. The report of the assessors appeared in *The Times* of the same date, and they make one or two observations which he would read. They say: "The real effect of the building rising to its final completion," &c., &c. Then again: "Lastly, we had to look for that power, combined with beauty, that makes a great and noble building." Then they add: "In the set of drawings marked 'No. 1' (Mr. Gilbert Scott's) we find these qualities pre-eminently shown. We cannot but give it the first place." Then a somewhat startling transformation took place. On the 15th May, it would be remembered, the Committee rejected the whole of the designs, and particularly that selected by the Assessors. But on the 26th of the same month (according to *The Times* of the 27th), at a special meeting, after a long discussion, it was resolved that "Mr. G. F. Bodley, R.A., and Mr. Gilbert Scott be approached with a view to their appointment as joint architects of the proposed Liverpool Cathedral, and that the design marked No. 1 be selected, subject to the above arrangement, and to such alterations and modifications as may be advised by the architects and approved by the Committee." That particular portion of the Report, however, came under his second Resolution, and he would leave that for the present. What he desired to repeat was this: The Assessors were to be distinctly blamed; they had shown a lamentable laxity in the selection of a design which obviously failed to comply with the most essential condition of the competition. The result was therefore unfair, distinctly unfair, to the competitors who had based their designs on the necessity for providing this large preaching or congregational area. The anxiety, the loss of time and money caused to the competitors had all been thrown away by the action of the Assessors; and he sincerely trusted that members would show by their votes that this laxity ought not to be allowed to continue. It was the more necessary that they should show this by their votes, because of the importance of the Cathedral and of the eminent position occupied by the two Assessors. The speaker then moved his first Resolution.

Mr. A. W. S. CROSS [F.] in seconding the Resolution expressed his regret that he was unable to support the views which he believed the Council held—viz. that in consequence of their artistic achievements the two gentlemen whose conduct had been called in question that evening ought not to be censured by the Institute.

Mr. LEONARD STOKES [F.] said he was a member of the Council, and he certainly was not aware that they held any such views.

Mr. CROSS, continuing, said that in his opinion it was the bounden duty of the Council to take some decisive action directly this flagrant violation of the Institute's regulations was first brought to its notice. It was most unfortunate for the prestige of the Council that it should be left to a member outside the governing body to show the Assessor in question that the Institute deprecated his action in contravening regulations framed to apply equally to all its members, whether they be great and eminent architects, or young and comparatively unknown.

Mr. SYDNEY VACHER [A.] said he thought it most unfortunate that the Rules of the Institute allowed Mr. Woodward to bring forward such a motion as this, and that members should have no opportunity of bringing forward a counter-motion that he be not heard. Members bringing forward motions had to give a fortnight's notice, and the

paper announcing it did not reach members till within a week of the meeting, so that they were unable to put any counter-motion on the paper. It was very unfortunate that members should have to listen to Mr. Woodward's scolding of two men of honour. They were asked to pass a vote of censure against a distinguished member about a competition which was now ancient history, and which many of them thought had been most fortunately and most justly decided. Members, in fact, were asked to rejudge a competition that had already been decided by two eminent professional Assessors. The discussion could lead to no good, inasmuch as the matter had been settled months ago. Many of them held an exactly opposite opinion to that expressed by Mr. Woodward, and agreed that the Assessors had done a difficult piece of work extremely well. In his opinion the Liverpool Cathedral Committee were to be congratulated on having settled the competition so satisfactorily; they were to be congratulated on their success in finding a genius; and a genius who, though he was only twenty-three, was a wonderfully capable man. Especially were the Committee to be congratulated on the fact that Mr. Bodley had been persuaded to associate himself with Mr. Scott. He begged to propose, as an amendment, that the Meeting do not further discuss the matter, and that they pass a vote of congratulation to the architect and the Assessors.

The amendment proposed by the last speaker fell through for want of a seconder.

Mr. HENRY T. HARE [F.] said he happened to know something of the matter, and perhaps might state what he knew. Mr. Woodward had proposed the Resolution in extremely temperate language, and he was sorry to find himself at variance with him. In the first place, he thought it a vicious thing in principle to attempt to review the award of an Assessor at all. The Assessor examined most carefully the whole of the drawings; he had all the conditions before him, he knew all the pros and cons of each design, whereas an assembly such as the present Meeting could not know the merits or demerits of any of the designs. He had no hesitation in saying that there were not half a dozen men in that room who had examined the designs that had been published, or the conditions that were imposed upon the competitors; and there were not half a dozen members in the room who could say whether they had been complied with or not. Therefore it was ridiculous to expect them to say whether the conditions had been observed in the award or whether they had not. And when a competent Assessor had been appointed the only possible thing to do was to take his award practically without question—provided, of course, that there had been no corruption in arriving at his award. If he made an obviously wrong and improper award the only thing to do was to see that he did not occupy that position again. With regard to Mr. Woodward's contention that in this case the award was not in accordance with the conditions, the main reason for that contention was that it was asked that there should be a considerable space within sight and hearing of the pulpit. He had not examined the plans sufficiently to be able to say whether that had been complied with or not, but he knew that when the Liverpool Committee first met after the award had been made they decided to set aside the award on this ground, and when this came to the Assessors (and he had this on the very best authority) they took the trouble to set out the whole seating in the Cathedral, and they found—so he was told—that the seating space within sight and hearing of the pulpit was considerably in excess of what was asked for. Therefore it was evident that that had been considered by them. But his point was not that so much as the essential principle that it was improper for a body of men away from the designs submitted, and not cognisant of the conditions which were imposed, to attempt to review the award of an assessor.

Mr. JOHN WOOLFALL [F.] said that as President of the Liverpool Architectural Society he thought it was his privilege and his duty to come to the meeting to represent the feelings of his own Society with regard to this very important competition of which Liverpool would have the benefit. So far as the idea had been thrown out that Mr. Scott was a young man, from a Liverpool man's point of view youth had nothing whatever to do with genius; if a man was smart, it did not matter if he was only fifteen, he could get a thousand a year; if he was fifty and was not smart he could go away, and that was very well known in Liverpool. It was also very well known in art. Mr. Elmes when he designed St. George's Hall was but a novice, and yet they were still proud of him; and holding that view they were thoroughly satisfied with the award of the Assessors, and felt confident that, from the design submitted, Liverpool would possess a cathedral which would be no disgrace either to architecture or to the architect who was to erect it. He was not personally acquainted with either Mr. Bodley or Mr. Norman Shaw, but he was not there to throw mud at any man. Mr. Norman Shaw to them in the provinces was a meteor of a very high order, shining wherever he went, and they were proud to follow his work and to learn from it. Mr. Bodley he knew from his works, but not personally; and he must confess that he had himself learnt a very great deal from Mr. Bodley's powerful accuracy and beauty of detail. He (Mr. Woolfall) knew the intricate work of the Cathedral Competition, and the difficulties that the Committee had had to contend with from the very beginning of the competition when their worthy ex-President, Sir William Emerson, got so honourably first, and they would have been very glad to see that design of his carried out. But that Committee was gone; the people who would have given the money were dead; the whole thing had changed, and the thing stood on another basis. His own opinion was, and he thought it was the opinion of Liverpool—he spoke certainly for his own Society—that Liverpool was very proud of what had been done about the competition. Speaking apart from this competition, and of assessorships generally, he knew the difficulties of the post. An assessor ought always to judge a competition, not on the merits of a design, but on the conditions laid down; and if the design did not comply with those conditions it was the duty of the assessor to say, Although this is the better design of the two, it does not comply with the conditions, and therefore from a legal point of view it is not within the competition. But in a matter like the present, which was a very difficult matter in every way—hedged about with difficulties he believed which none of them could thoroughly grasp—the Assessors who had had those difficulties to face believed that the design would be a credit to the country and to art after the present time had gone by; and they stuck to their award, and pressed it on the Committee; and the Committee, because they had Liverpool with them, agreed to accept it, and were going to carry it through.

Mr. THOS. E. COLLCUTT [F.] pointed out that the words of the Instructions were that the competitor would be "liable" to be thrown out, not that he should be thrown out, if he did not observe certain instructions. He thought that should be taken into consideration.

THE PRESIDENT said that as Mr. Gilbert Scott was not a member of the Institute he (the President) had considered that it was only fair to write and call his attention to the Resolutions to be brought before the Meeting. He had had a letter from Mr. Scott in reply, in which he said: "With regard to the matter of condemning the Assessors for selecting a design which did not comply with the Conditions, I think, though the matter does not concern me, that the Conditions should be carefully studied. I have them before me as I write, and nowhere is it given as a condition that the central space should be large and capable of seating

3,000 persons. It is merely a suggestion of the Committee, and it is expressly stated that it is not expected that competitors will be able to comply literally with the whole of the Instructions contained in this list of accommodation, but they should be looked upon as suggestions to be adopted as far as possible." The letter went on to say: "And latitude is given to the competitors, to elicit the best possible scheme for the buildings generally. The Committee suggested that the central space at the crossing of the nave and transepts should be large and fully capable of seating 3,000 persons" &c.

Mr. MAURICE B. ADAMS [F.] said he could not help thinking that this discussion was somewhat unfortunate. He could not see what practical good would arise from passing this Resolution. At the same time he thought they were indebted to Mr. Woodward for the extremely moderate and businesslike way in which he had placed the subject before them. There was no one in that room who would not most willingly accord every consideration to both Mr. Bodley and Mr. Norman Shaw. Personally, he had unlimited admiration for them in their work, and from what he knew of them personally, and therefore he felt very sorry that the Institute had been called upon to discuss this; and yet he could not help feeling that there was a great deal of force in what had been said. He realised that assessors did not observe, as they fairly should do, the absolute defined conditions which were submitted for men to work to. It was all very well for Mr. Have to tell them that when an assessor made an award they were bound in honour to accept it. But a competition was a plain, matter-of-fact piece of business between the promoters of the building and the persons who were engaged in the competition, and first and foremost he maintained that the conditions were absolutely the determining factors by which the award should be made, and if, as Mr. Colcutt had pointed out, they were mere suggestions, then they should be treated as such; but if there were defined and absolutely unequivocal instructions that such-and-such accommodation should be provided, any design, no matter what its excellence artistically, no matter how ingenious and adroit its planning might be, ought to be thrown out if it did not comply with those conditions. He had lately taken part in a competition where certain definite things were asked for, and they were told that they must not deviate in any material point from the instructions laid down. The assessor appointed by the Institute had accepted a design which left out fundamental things which were absolutely asked for. That was unfair; and if this discussion could only emphasise the obligations of assessors to conform to the regulations laid down for individual competitions, this discussion would not have been in vain. Loyalty was a thing which every Englishman valued above everything, and if members of the Institute were not loyal to the Council, and loyal to the Chair, chaos must rule. In anything he might say he was second to none in his loyalty to the authorities. But he did think there should be more care than there had been. He had visited a great many competitions in the course of his experience, and he had found not unfrequently by measuring up the drawings that the figured dimensions on the plans did not tally with the size of the site.

Mr. S. BRIDGMAN RUSSELL [F.] asked leave to put three questions. "First, why did the Committee not accept Mr. Scott's design in the first instance when the Assessors awarded him the first prize? It was, he thought, because he did not comply with the condition as to a larger central area. How did Mr. Bodley come in? By great pressure, we are told.

THE PRESIDENT: That is the second Resolution.

Mr. RUSSELL, continuing, said that the first point was that the Committee did not accept Mr. Scott's design because it did not comply with the conditions as to a large central area, and they called in Mr. Bodley to assist

Mr. Scott to devise a plan so as to comply with the conditions.

Mr. A. Saxon SNELL [F.]: Was this question of the accommodation a suggestion or a condition?

Mr. Woodward read clause 7 of the Conditions, which were headed "Instructions and Conditions to be Observed by competing Architects, with Plans of Site" &c. The clause ran: "For the information of competitors the following buildings are suggested. It is not expected that competitors will be able to comply literally with the whole of the instructions contained in this list of accommodation, but they should be looked upon as suggestions to be adopted as far as possible, and latitude is given to the competitors in order to elicit the best possible scheme for the buildings generally, the Cathedral consisting of nave, with all necessary aisles, porches, &c. The Committee suggest that the central space at the crossing of the nave, transepts, and choir should be large and fully capable of seating 3,000 persons (without any interruption of the view from columns), either in the form or plan of an octagon, circle, or other design, as thought best by the architect, due consideration being given to the acoustic properties of the building."

THE PRESIDENT: That is exactly what Mr. Scott said.

Mr. JOHN SLATER, Vice-President, said he thought the discussion on this first Resolution had gone as far as need be. The words read out by Mr. Woodward distinctly showed that these conditions were put forward as suggestions. What Mr. Gilbert Scott said in his letter was what any competitor might have judged from the Conditions. It was not laid down as a *sine qua non* that the suggestion as to space about the central portion should be absolutely observed, but that the competitors were to have a certain amount of liberty in construing these conditions. It seemed to him that Mr. Woodward could not press this first Resolution, because if they were to pass it they would be absolutely stultifying themselves. *The Times* reported that at a meeting of the Committee on the 16th May it was decided that this design should not be adopted because it did not fulfil those conditions. But within a week apparently they found out their mistake. That was all they could say, and that being so *cadit questio*—the matter fell to the ground.

Mr. T. H. WATSON [F.] called attention to the words "designs will be liable to be excluded if the competitor" &c., and then another Clause said, "if in the opinion of the Committee the conditions or instructions are violated," but the word "suggestions" did not occur.

Mr. E. W. HUDSON [A.] suggested that a middle course perhaps would be the wisest. It would be a pity that any body which had not the power of enforcing a verdict either for or against should proceed to give that verdict. Without suggesting any amendment, he would ask Mr. Woodward to consider whether his Resolution could not be put in such a form as to show the feeling of the Institute without conveying any personal censure.

Mr. EDWIN T. HALL [F.] said he joined with Mr. Hare in expressing his appreciation of the very calm and appropriate way in which Mr. Woodward had brought forward his Resolution. He spoke with great moderation all through. He was sure, however, that Mr. Woodward desired most earnestly to be strictly accurate, and that being so, when he put before the Meeting the Resolution, "That this Meeting condemns the action of the Assessors in giving the first place in the final competition to a set of drawings which did not comply with the essential condition of the competition," he had in his (Mr. Hall's) opinion failed to show them that the selected competitor did not comply with the essential condition of the competition. As he understood Mr. Woodward, that essential condition was that there should be a space for 3,000 people to hear and see the preacher, but it had since

transpired that that was not an essential condition of the competition; on the contrary that it was not a condition as such at all. The conditions of the competition were other things; but clause 7 was a suggestion. No one was stronger than he was in the view that an assessor should reject the best design in the world if it were contrary to the express conditions of the competition. But when suggestions were made, they were made in order to give a lead. The Committee said inferentially: "We are laymen: we should like such-and-such done; but if you as a competent architect say that other circumstances override those that we should like in order to get that noble building which we desire, you are to use your own discretion." Thus, *ipso facto*, they left it to any competitor to reject that suggestion if he thought right. Mr. Scott appeared to have done it in this case. The Committee appeared, according to *The Times* report, to have been under a misapprehension. They thought that they had laid it down as a condition. So far from condemning the Assessors in respect of this Resolution they might reasonably think that as honourable gentlemen the Assessors went to this Committee and said, "Gentlemen, you have made a mistake; you have been condemning a man for a breach of that which was not a condition. You are under the impression it was. You have given deliberately in print to this man the power to reject your suggestions if he thinks fit, and you cannot hold him responsible if, in the exercise of his judgment, he rejects them." If that were so, the Assessors had honourably protected, not Mr. Scott alone, but every competitor. Were they to suppose that there was nobody else in the competition who might have read that clause 7 in its plain English, and who might in some other respects have varied from it, because in his judgment he could get a design more worthy of the city, and more worthy of the competition, by rejecting a suggestion while keeping strictly within the conditions? Therefore he ventured to suggest, and he thought Mr. Woodward would as a fair-minded man say, that when the circumstances of that clause 7 were thoroughly present to his mind, having regard to the extra light that had been thrown upon it by this discussion, he felt it would be the right course to withdraw the Resolution.

Mr. C. E. HUTCHINSON [A.], referring to the remark that the seating capacity mentioned was merely a suggestion, said it seemed strange to his mind that the Committee should mention the specific number of 3,000 people as a pure suggestion, as it was strange again that, so far as he had seen of the designs, the whole of the competitors absolutely struggled for it, and appreciated that it was an essential of the scheme. Now it was said: "You can simply disregard the requirement, and only provide for 1,500 and still win the job." Figures are figures. It had been said that it was an unfortunate thing that this meeting had to be called; he agreed with that. It was an unfortunate thing that they should have to come there and discuss the action of assessors. Personally he thought it would be much more in keeping with the dignity of the Institute if they left that to the Council; but in this particular case the Council did not take the action which was in accordance with the views of most of the members of the Institute, and therefore the matter had had to be brought up by an ordinary member. He ventured to think that every member of the Council should be alive to the fact that he is representing the whole body; that he must put aside his personal friendships, must act boldly, and take matters as they came before him; he should remember that he was representing those 200 to 300 members who had elected him to a place on the Council. Mr. Hare told them that he deprecated the attempt of members to deal with the award of an assessor, and almost immediately afterwards told them that if an award were obviously wrong the Assessor should not be

appointed again. But it had happened frequently that an award was obviously wrong, and he deeply regretted to say that the Council had taken no action at all; it was the competitors who had had to come to the rescue. Over this particular competition there had been a great deal of dissatisfaction expressed in the architectural Press, and it was not an isolated case. A man who is generally dubbed "The Disappointed Competitor" writes and says: "The design that has been awarded first place is not in accordance with the conditions." But they very seldom hear of cases where such a matter has been taken up, as it should be regularly. If conditions are laid down and those conditions are of any good, competitors and assessors should abide by them; and if they do not abide by those conditions, and particularly in instances where the Institute had appointed the Assessor, then it was the duty of the Institute to inquire into the matter.

Mr. H. J. LANCHESTER [F.] said he thoroughly agreed with those speakers who had argued so ably that this was only a suggestion and not a condition. It was not befitting the dignity of a body such as the Institute to condemn or to make any sort of question of a matter that was merely a suggestion. He was astonished that such a small question should have come before them.

THE PRESIDENT said he believed the Council's view was that when they had two such experienced Assessors, men for whom they could not help having the greatest admiration, it was certainly not for them to go behind their award and to judge the matter over again. It must be remembered that the only way they could attempt to question the Assessors' award was by having all the drawings before them, and the Conditions, and they must go through the whole thing from beginning to end before they could question the decision, not only of two such distinguished men as those in question, but of any man who was placed in the responsible and difficult position of an Assessor. He could not believe that there was anyone present who would venture to condemn this award who had not had the whole of the drawings before him, with the Conditions, and spending an equal time in finding out which was the best design and which best met the conditions and suggestions laid down. He agreed entirely with what had been said with regard to the moderate and fair way in which Mr. Woodward had brought forward his motion—nothing could have been better—but he hoped they would not countenance the idea of setting themselves up in a matter like this to be judges—for that was what they were attempting to do—to be judge in a thing where they had not had an opportunity of arriving at a fair and proper judgment. He had a letter from Mr. J. W. Simpson, who took a great interest in competitions and had often been a competitor himself. He was unfortunately ill, or he would have been present; but he wrote: "My own view, if I may venture to put it before you, is that the first Resolution should be firmly opposed. If men enter for competitions with incompetent assessors, they must take the result in a sporting way, and not try to weaken the public value of all assessors' awards by questioning those they do not agree to." They had been for years saying to the public, "Have a professional assessor, and we will enter for these competitions. If you will not have a professional assessor, but assess them yourselves, we shall stand aside and we shall not enter into any of your competitions." But if now the public are seeking to do what we have asked them, and very generally appoint a professional assessor, we say, "You have appointed two of the most distinguished assessors," and then you come here in general meeting and say, "You have made a wrong award, and we are going to throw it all over." What will be the result? He hoped that members of the Institute would show more sense of the gravity of the position than to act in that way. He would put it also on another ground—that it was not a

very sportsmanlike thing to do. Suppose they played cricket and were out leg before—he believed no one who played cricket ever thought he was out leg before—but if the umpire said "Out," of course, as a sportsman, out he goes—he walks back to the pavilion and lays down his bat and says not a word. He might object to that umpire next time, but he would never dream of saying, "Oh no, I was not out; I am going to play again." Mr. Woodward even suggested a third competition. Many of them thought there should not have been a second competition. He agreed with Mr. Woolfall—many would have preferred to see the first competition design carried out. As their Chairman, he had endeavoured to put before them the very serious and great responsibility that rested on them, and as their President he ventured to think that they would find themselves in a very improper position if they were deliberately to vote contrary to the award of the two assessors who had acted in this case.

Mr. WOODWARD said he should like to say a few words with regard to some of the observations that had been made. But first he would read a letter which had just been placed in his hands from Mr. Sidney R. J. Smith. He wrote: "Dear Mr. Woodward, I am so sorry I cannot get to the Institute to-night. I quite agree with the action I hear you are taking with regard to the Liverpool Cathedral Competition. You have my sympathies, and would have my vote. I deeply regret I cannot come and support you." A great deal had been said with regard to this question as to whether it was a suggestion or whether it was a condition. As regards that point he knew that some of the competitors had made provision for the seating within sight of the preacher of 3,000 persons. There was no doubt whatever in the minds of those competitors that that was the wish of the Committee. Let them hear what the Committee said. Mr. Hall was very eloquent and imagined what the Committee might have said. But there was something in *The Times* which the Committee did say, and he would read it: "It is recalled," they say, "that in drawing up the Conditions of the competition the Committee made a strong point." There it was. They could call it what they liked; they could call it a suggestion, or they could call it a condition or a recommendation, but there the Committee stated that they made a strong point of the seating capacity for 3,000 persons; and many of the competitors made a strong point of it and designed their plan accordingly. An appeal had been made to him to withdraw his Resolution. He had no intention of doing so. He had thought a great deal on the subject. He had been to Liverpool and spent hours with the first set of drawings and also with the second set. He knew the conditions of the competition, and had carefully studied all the drawings sent in in accordance with those conditions; and that made him stronger on this point; that it must have been within the cognisance of the Assessors that this essential condition (one of their strong points, as the Committee said) was ignored by the selected design. He had no desire to invite another competition; he was quite satisfied to let this competition be where it was. There never was any intention in his mind to call in question the result which had been obtained after so much trouble and expense. All he desired to do was to emphasise the fact that the present Meeting viewed with considerable disapprobation any competition, and particularly the one in question, where an essential condition or strong point had been ignored by the successful competitor. He therefore moved his Resolution.

Mr. LEONARD STOKES [F.] moved as an amendment that the Meeting pass to the next Resolution.

Mr. HARE seconded the amendment, and in doing so said that they had at present only Mr. Woodward's statement, backed up by the first Report of the Committee, that a condition or suggestion was not complied with.

But what actually happened after that first Meeting of the Committee was this: the Assessors were communicated with, and were told that the Committee had arrived at its decision, and then they communicated with the Committee again and pointed out that the Committee was wrong in supposing that the accommodation had not been provided.

Mr. WOODWARD: By what authority do you make that statement?

Mr. HARE: One of the Assessors. The Assessors communicated with the Committee, and pointed out that they were wrong in supposing that the condition as to the accommodation had not been complied with; and with that and other representations they succeeded in inducing the Committee to go back upon their Resolution.

Mr. GEOFFREY LUCAS [A.] said that a great point had been made about the accommodation of 3,000 people. But one of the conditions mentioned in the Committee's recommendations was that there should be a crossing, with a dome or octagon, or something of that sort. But if Mr. Scott's design was to be rejected, another design ought to have been rejected which absolutely ignored any scheme of crossing. But no point had been raised that it was unfair to admit that design to the competition, so they must allow that the Assessors exercised considerable influence in allowing that design to stand. He asked permission to move as an amendment: "That, in view of the general misunderstanding which has arisen over the Liverpool Cathedral Competition, this Meeting desires to impress upon Assessors that they should see that the conditions are more strictly worded as regards suggestions and absolute conditions for competitions."

Mr. E. W. HUDSON [A.]: I will second that.

Mr. H. K. BROMHEAD [F.] said he thought there had been a good deal of mistake made in the discussion that evening. It seemed difficult for architects to understand that in a competition some conditions were conditions, and other points were suggestions that competitors were not bound to follow. When acting as Assessor himself he always put in a condition that if any drawing &c. was not in accordance with the conditions it should be immediately disqualified; but then he always made the conditions, and if he accepted a design as having complied with those conditions, he thought no one else had a right to say that the conditions were not followed. If he suggested that there should be 3,000 people, that was only a suggestion, and if a competitor provided for 3,000 people he was quite right in doing so. Again, if another competitor provided for only 2,000, he was quite right in doing so—it was merely a suggestion. But if it was said, "There is the condition, and it must be upheld," that was a condition absolutely. It was clear that Mr. Woodward and others who had spoken had distinctly the impression that this suggestion was an express condition that had to be complied with. As regards the point that the Committee themselves said that they made a great point about this particular matter, supposing the Committee did after a suggestion had been put in, say, "We did make a suggestion, and we have made a great point of asking our assessor to make that suggestion, but now we see better, and we know better," they were at liberty to do so. Conditions were therefore conditions, and suggestions were suggestions.

Mr. LEONARD STOKES's amendment, "That the Meeting pass to the second Resolution," was then put to the Meeting and carried by 36 votes to 14.

Mr. WOODWARD then moved the second Resolution—viz.: "That this Meeting views with the greatest disfavour the action of one of the Assessors in allowing himself to be associated with the selected competitor in the carrying out of the work." This Resolution, he went on to say, required under the circumstances very little to be said—it carried with it

its own conviction. They had heard one or two statements made, and the President had referred to it in his Presidential Address, that Mr. Bodley did not consent to occupy that position until he had been very much pressed to do so, and that if he had declined, the competition would, for all practical purposes, have been a failure; but whether a man was eminent or whether he was not, he had only one undeviating duty before him as an umpire in such a case as this—viz. to reject all invitations to take part in carrying out a competition of which he had been an assessor. It must be an unfortunate precedent if an assessor was to become associated as architect with the building because, as in this case, perhaps, of the youth of the selected man. Assume that an assessor was not a man of the high honour which attached to Mr. Bodley. It was obvious, if a young man were selected, that he, the Assessor, in reporting to the Committee, might say this—it was quite an imaginary case, but it was one he could quite contemplate: "Well, gentlemen, the best set of drawings before us is the set of drawings of Mr. Jones; but Mr. Jones, unfortunately, is a very young man, and this is a very important building, and you know, although the drawings are very beautiful, I hardly think he is a man you would intrust with the carrying out of this large work." Thus he said almost inferentially: "I, your assessor, am a very experienced man. Now, then, gentlemen, here is the suggestion; just imagine intrusting a large building like this to this young man. Give him 500 guineas—he will be delighted with it—and let your humble servant carry it out." That was what might occur. He could only say in one sentence that he strongly deprecated the action of any assessor in this or any competition in associating himself in any way whatever with the selected competitor; and it was on that ground that he begged leave to move the Resolution.

Mr. A. W. S. CROSS [F.] in seconding the Resolution submitted that it was no palliation of their fellow member's offence against the recognised professional etiquette to plead that the gentleman in question was indispensable to the Institute, because no man was indispensable to any old established Institute such as theirs. In order to induce architects to enter their fold they had before to-day abrogated one of their greatest safeguards; and if they condoned this offence, another safeguard would go by the board; for though the President in his Opening Address said that this case was not to be regarded as a precedent, yet he (Mr. Cross) submitted that, *ipso facto*, it was a precedent; and if they condoned this offence they should be unable, consistently with the exercise of justice, to take action against any other member for a similar offence. He remembered a somewhat similar instance on the occasion of a competition for a small Town Hall. Then, as now, the Assessor, a member of the Institute, was allowed to be associated as joint architect with a young man whose design had been selected, under the special circumstances of the case. He remembered another case in which the promoters of a certain competition approached the Council of the Institute with a view of ascertaining whether "under the special circumstances of their case" their Assessor—who, by the way, had not been appointed by the then President—would be allowed to carry out the work as joint architect with the successful man; but, unfortunately for him, that assessor was neither an eminent architect nor a member of the Council, and the promoters' suggestion was therefore promptly vetoed by that body, and this despite the fact that the circumstances connected with that case were of an extraordinary and special character. The Council had issued no official protest against the conduct of its fellow members, and by its condonation of such offences when the offenders were members of its own body, and by its prompt deprecation of the suggestion that the Assessor

should act as architect when that suggestion was made in the interest of an outside man, gave just occasion to imputations of cliquism and favouritism. In cases in which competitions were won by young and inexperienced men, were there no architects other than those who had made the awards who were capable of rendering the necessary assistance to the successful man? There was no doubt that the Assessor's proceedings were contrary to the regulation contained in clause 3 of the Institute's Suggestions for the Conduct of Architectural Competitions; and therefore Mr. Woodward and those who had interested themselves in this question appealed with confidence for the support of members present in favour of this Resolution, which was founded upon a sound basis of justice and equity. If they were discussing the conduct of young and obscure men their action would certainly have been prompt and decisive. Because the offender was an eminent architect, they were expected to condone his conduct; and he protested in the name of common sense and common honesty against such a policy as simply degrading their great profession and as being seriously detrimental to the interests of the Institute.

Mr. H. J. LANCHESTER [F.] said there seemed to be rather a ferocious attack made on one of the members of the Institute, and as he had been on the Town Council of Hove for a good many years he should like to say a few words from that point of view. When the Liverpool Committee considered this matter there was a Protestant majority against Mr. Scott, and the minority then put their heads together and considered what would be the best means of getting their own way. Of course the minority were very intelligent men, and they happened to choose Mr. Bodley to associate with Mr. Scott. Mr. Bodley was no longer an assessor; his duties as assessor were at an end; and it must be remembered that the only suitable man the minority knew was Mr. Bodley, and, therefore, the minority were very glad to back up their case by the help of Mr. Bodley. Mr. Bodley was reluctant to take the post, but to secure the appointment of Mr. Scott he very kindly consented to take it. He had known a somewhat similar case on his own Board, of which he had been a member for twelve years.

Mr. MAURICE B. ADAMS [F.] said that it would be a great pity if the Meeting were to pass this Resolution. Personally he thought that Mr. Bodley had done the best thing he could under the circumstances. As to Mr. Bodley doing a thing which was in any way questionable as an honourable man, it was quite impossible; and he (the speaker) was one of the first to point out in the Press the invidious position in which Mr. Bodley was placed; but he was perfectly certain that he did not accept that position until he found there was no alternative. But to say that Mr. Bodley did it for any personal advantage was unworthy of them, and he could not admit it for a moment. He should therefore oppose Mr. Woodward. But he could not blame him for bringing up this question, although surely the remark made in the Presidential Address might have been sufficient. He himself was very glad to hear it, and he thought it was stated with great moderation and dignity, and he should have been content for the matter to have remained there. But inasmuch as it had been raised, and they had had this discussion, let it rest there; no doubt Mr. Bodley would hear that they had had this discussion, which would anyway have this advantage, that it would emphasise the importance of assessors being extremely careful how they adjudicated on other men's designs.

Mr. FRAMPTON [A.] said that as one who condemned the appointment of assessors entirely, and advocated the appointment of juries to decide matters relating to competitions, he differed, no doubt, from a great many present that evening. He was trained in Paris, and whilst there he noticed how well all their competitions were decided.

It was very rare for one to hear in Paris any adverse criticisms in reference to them. But every time there was a competition in this country, there was always some question arising out of it; and the reason was because of their having such abominations as assessors. He considered that the sooner these were done away with the better it would be for this profession, so far as it related to competitions. With regard to the case in point, the Assessor was completely *hors de combat*; he had no right whatever to take any part after he had given his decision.

Mr. EDWIN T. HALL [F.] said that the fundamental principle which was called in question had, he thought, not been considered. The Institute had clearly laid down in its Suggestions as to Competitions its views in regard to assessors. It was laid down in those Suggestions that it was not right for an assessor to take part in the carrying out of work in which he was engaged. With that they all agreed. But here was an exceptional circumstance. Assume that the youngest member of the Institute is in for a large competition, and by his genius and ability wins it. Somebody steps forward and says, "It is perfectly ridiculous giving this man the fruit of his labour—he is too young." Mr. Bodley, a man about whose honour there could be no two opinions, had stepped forward and said, "Gentlemen, you ought to give this work to this young man." They say, "No, we will not for various reasons"—and we know as a fact that he was going to be rejected because he was too young. Then they said to Mr. Bodley, "If you will associate yourself with him we will let him have it; if not, we will not."

Mr. WOODWARD: I must rise to order, Sir. I should like Mr. Hall to give us his authority.

Mr. HALL: I think, Sir, I may be at liberty to mention my authority. My authority is Mr. Bodley. Mr. Bodley was pressed to do this, and Mr. Bodley refused it because he thought that no assessor should do it. Then they said, "Mr. Scott cannot then have this building," and to save Mr. Scott, and to help a young man (and any one of you might have been that young man), Mr. Bodley steps into the breach and says, "To secure this young man the fruits of his labour I will assist him." Mr. Bodley, continued Mr. Hall, deserved the thanks of every young man in the Institute infinitely more than any of the seniors because he stepped into the breach and secured that this young man should have the fruit of his labour and genius. And that they should be asked to reproach him for it was simply incredible. They would lose their dignity, and would commit a grave offence against the honour and integrity of architects in England, if it ever went forth that the Institute had condemned an honourable man for taking the quixotic, perhaps, but at the same time noble course of going to the help of this young man to get the reward of his labour.

Mr. H. H. LANGSTON [A.] said it would have been better if Mr. Bodley had written a letter to the Institute stating what Mr. Hall had just explained.

Mr. WOODWARD asked permission to rise at once and withdraw his Resolution. But he requested the attention of the Meeting to his reason for doing so. He understood from Mr. Hall that Mr. Bodley had declared that the Committee said in effect these words, "If you, Mr. Bodley, will not act with Mr. Scott, Mr. Scott shall not have the work of this cathedral." If that was the assertion made by Mr. Bodley, and if Mr. Hall declared that Mr. Bodley made that assertion, he at once withdrew the Resolution. But he must ask that this should be substantiated, and if the suggestion made by Mr. Langston be adopted, and a letter was written to the Institute by Mr. Bodley to that effect, he was sure every member of the Institute would be very glad to hear it.

Mr. WOOLFALL said he was sorry Liverpool had been the cause of all this trouble, but he thought they should get over it now. He was very pleased to hear what Mr. Hall

had said. He (Mr. Woolfall) was somewhat behind the scenes, and he could corroborate what Mr. Hall had said with regard to Mr. Bodley coming into the breach and helping to save the young man the fruit of his labour. At the same time he felt very strongly—and he had made it a subject of his Presidential Address—that assessors should not, under any circumstances, take part in carrying out a work in regard to which they had been assessors. But after all was said, there were so many complications connected with the Cathedral Competition that it could hardly be judged as an ordinary competition. The members of the Committee were all honourable men; they were all picked men of Liverpool. They were the friends of Liverpool, and he was proud to say that they had convinced Liverpool that they were trying to do their best honourably, and he did not think they would go behind anybody's back, Mr. Bodley's, or Mr. Scott's, or anybody else's. When they realised that Mr. Scott was a Roman Catholic, of course there was a little feeling of diffidence about it; but that was got over in an honourable way—it only wanted explanation. Then his youth came out, and then the business instinct of Liverpool came up. "He is a good man, but has he experience? Is he capable of constructing this building which he has been so competent to design? He has put it on paper: can he build it?" That was the point they put to Mr. Bodley naturally, and could he say that he was? He hardly thought he could. Then they had plenty of men in Liverpool; they were not ashamed to say that Messrs. Paley and Austin were good men, and capable of holding their own with anyone. Why did the Committee not claim them and put them second? No, the Committee, he believed—he had not the high authority that Mr. Hall had, that of Mr. Bodley himself, but he had it from members of the Committee that they made it a *sine qua non* that Mr. Bodley should act so that this young man should keep the laurels he had so ably won. He was sorry that this should have been brought up. He agreed with the President that this should not be a precedent. He thought the Institute ought to make a special point of considering the position of assessors with regard to their taking up the work of those people who have been engaged in the competition.

Mr. MAURICE ADAMS observed that Mr. Bodley published in the *Building News* a letter entirely in accordance with what Mr. Hall said.

Mr. C. E. HUTCHINSON said he would move an amendment as follows: "That this Meeting views with the greatest disfavour the action of assessors in allowing themselves to be associated with the selected competitor in the carrying out of the work."

Mr. LANGSTON seconded.

Mr. SLATER said the amendment was perfectly useless—it was simply a restatement of what they had themselves laid down over and over again.

THE PRESIDENT said that, with regard to his own opinions on this particular matter, they were stated carefully and thoughtfully in his Address, and he had nothing to add or to alter. But when this important matter came on, he had written to Mr. Gilbert Scott on this point, as well as on the other. Mr. Scott replied: "The appointment of Mr. Bodley as joint architect of the Liverpool Cathedral was made with my full consent and approval, and Mr. Bodley only consented to accept the appointment when he knew that I heartily agreed to the proposition. Although the nomination of an assessor as joint architect is a bad principle, this is an exceptional case, and I consider that no blame whatever should be attached to Mr. Bodley." That was what Mr. Gilbert Scott himself said, and carried out very much what they had heard from other speakers, that this appointment of Mr. Bodley with Mr. Scott was a helpful thing for him. As a rule assessors should not be concerned in the carrying out of the build-

ing they have selected; the Institute Suggestions especially mention that; but in this case he believed it to be a fact that had Mr. Bodley not been brought in, the competition would have fallen through, and Mr. Scott would have lost the fruit of the noble design he produced on that occasion.

Mr. BROMHEAD suggested that they had had a very interesting conversation, and most of them were quite content to leave it there.

Mr. SYDNEY VACHER, referring to Mr. Hutchinson's amendment, said it would be an extremely foolish thing if it were carried. The Meeting had no right to tell its members that under no circumstances should an assessor associate himself as consulting architect with the gentleman who had gained the award. The Assessor had finished his work as such, and any subsequent arrangement was a matter between the promoters and himself.

Mr. LANGSTON submitted that as a matter of policy it might be well for such a Meeting as this to lay down that they viewed with disfavour assessors allowing themselves to be associated with the successful architect in carrying out the work.

THE PRESIDENT pointed out that there was a technical difficulty about Mr. Hutchinson's amendment. The Resolution was withdrawn; therefore the amendment became a new Resolution, and it would be necessary to give notice of it.

Mr. HUTCHINSON: I understood Mr. Woodward to say that he had not withdrawn his Resolution.

Mr. WOODWARD said he withdrew his Resolution with great pleasure on the distinct statement Mr. Hall had made to them. The whole thing turned upon that. He did not wish that it should be said that he brought forward a Resolution here and withdrew it, unless there appeared to be a definite and just reason why he should withdraw it. It had been represented to them that evening that the Committee said, "If you Mr. Bodley will not act with Mr. Scott, Mr. Scott shall not have the work."

Mr. HARE: That is right.

Mr. WOODWARD: If that was the case he willingly withdrew the Resolution. They would all be very sorry to pass a Resolution of that sort when they knew that it was the kindness of the action of Mr. Bodley which had prevented Mr. Scott from being ousted from the merit of his work. That put an entirely different complexion upon it, and therefore with that proviso he would withdraw his Resolution.

Fraserburgh.—Infectious Diseases Hospital and Public Library Competition.

As the conditions for this competition are thoroughly unsatisfactory, and as the Town Council have stated, in answer to representations from the Institute, that they do not see their way to alter the conditions, it is to be hoped that no member of the Institute will compete.

Monsieur Homolle at Cambridge.

At Cambridge on Saturday, the 5th inst., the University conferred upon M. Homolle the honorary degree of Doctor of Letters. On the previous day the distinguished savant addressed the University on the subject of his explorations at Delphi.

Smoke Abatement.

The Westminster Council have asked the Court of Common Council to support the following resolution:—"That in view of the damage to health

and property caused by coal smoke the London County Council be urged to undertake an inquiry into all the methods of cooking, so as to ascertain whether there is any form of apparatus which is smokeless, and at the same time practical and economical for general use."

MINUTES. III.

At the Third General Meeting (Business) of the Session 1903-04, held Monday, 30th November 1903, at 8 p.m.—Present: Mr. Aston Webb, R.A., *President*, in the Chair, 30 Fellows (including 10 members of the Council), and 50 Associates (including 2 members of the Council): the Minutes of the meeting held 16th November [p. 47] were taken as read and signed as correct.

The following Associate attending for the first time since his election was formally admitted by the President—viz. Walter Watkin Ellison.

The Hon. Secretary announced the decease of Edward James Martin, of Calcutta, elected Associate 1874, Fellow 1883.

The Hon. Secretary announced the receipt of donations to the Library, and a vote of thanks was passed to the donors.

The following candidates for membership were elected by show of hands under By-law 9:—

AS FELLOWS (5).

LLEWELLYN KITCHEN [A.] (Hull).
BROOK TAYLOR KITCHIN.
SYDNEY PERKS, P.A.S.I. [A.].
BASIL ALFRED SLADE.
MELVILLE SETH WARD.

AS ASSOCIATES (22).

EDWARD PERCY ARCHER [*Probationer* 1897, *Student* 1901, *Qualified* 1903].
ORMIROD MAXWELL AYRTON [*Special Examination* 1903].
HENRY ARTHUR BATTLE [*Probationer* 1894, *Student* 1895, *Qualified* 1903].
THOMAS JAMES BEE [*Probationer* 1894, *Student* 1898, *Qualified* 1903].
HARRY THOMAS BILL [*Probationer* 1898, *Student* 1899, *Qualified* 1903] (Birmingham).
HERBERT BLACK [*Probationer* 1900, *Student* 1901, *Qualified* 1903] (Cape Town, S. Africa).
GUY CHURCH [*Probationer* 1898, *Student* 1900, *Qualified* 1903].
JOHN DANIEL CLARKE [*Probationer* 1897, *Student* 1902, *Qualified* 1903].
WILLIAM EDWARD COUCH [*Probationer* 1897, *Student* 1899, *Qualified* 1903].
PERCY BOOTHROYD DANNATT [*Probationer* 1897, *Student* 1901, *Qualified* 1903].
HENRY EDMUND DAVEY [*Probationer* 1892, *Student* 1894, *Qualified* 1903].
ROBERT ROBB GALL [*Probationer* 1898, *Student* 1899, *Qualified* 1903] (Aberdeen).
JORDAN GREEN [*Probationer* 1900, *Student* 1901, *Qualified* 1903] (Birmingham).
THOMAS FRANK GREEN [*Probationer* 1893, *Student* 1898, *Qualified* 1903].
ERNEST MARTIN JOSEPH [*Probationer* 1899, *Student* 1899, *Qualified* 1903].

ALBERT EDWARD LACEY [*Probationer* 1895, *Student* 1898, *Qualified* 1903].
THOMAS EDGARRICHARDS [*Probationer* 1900, *Student* 1902, *Qualified* 1903] (Barry, S. Wales).
TOM SIMPSON [*Special Examination* 1903].
HAROLD BAYLDON SMITH [*Probationer* 1896, *Student* 1902, *Qualified* 1903] (Port Elizabeth, S. Africa).
GEORGE WALKER [*Probationer* 1897, *Student* 1898, *Qualified* 1903].
SEPTIMUS WARWICK [*Probationer* 1897, *Student* 1902, *Qualified* 1903].
RICHARD WYLIE [*Probationer* 1900, *Student* 1901, *Qualified* 1903] (Gateshead).

AS HONORARY ASSOCIATES (2).

LORD BALCARRES, M.P., F.S.A., Junior Lord of the Treasury.
THE RIGHT HON. LORD WINDSOR, P.C., D.L., First Commissioner of His Majesty's Works.

AS HON. CORRESPONDING MEMBER.

CHARLES FOLLEN McKIM, President of the American Institute of Architects, *Royal Gold Medallist* 1903 (New York, U.S.A.).

The Secretary announced the results of the Preliminary, Intermediate, and Final Examinations held in November [p. 69].

The Secretary announced that by a resolution of the Council under By-law 20 the following gentlemen had ceased to be members of the Royal Institute—viz. Henry Currie Creighton, Thomas Bradford Ellison, John Frederick Fogerty, and Thomas Price Roberts.

Mr. William Woodward [A.], in accordance with notice, directed attention to the proceedings of the two Assessors in the recent Liverpool Cathedral Competition, and moved the following Resolutions, which were seconded by Mr. A. W. S. Cross [F.]:—

1. That this Meeting condemns the action of the Assessors in giving the first place in the final competition to a set of drawings which did not comply with the essential condition of the Competition.
2. That this Meeting views with the greatest disfavour the action of one of the Assessors in allowing himself to be associated with the selected competitor in the carrying out of the work.

An amendment, moved by Mr. Sydney Vacher [A.], that Mr. Woodward be not heard, failed for want of a seconder.

The first Resolution having been discussed, an amendment proposed by Mr. Leonard Stokes [F.] and seconded by Mr. Henry T. Hare [F.], that the Meeting pass to the next Resolution, was carried by 36 votes to 14.

The second Resolution was then discussed, and explanations of the Assessor's action having been given, Mr. Woodward withdrew his Resolution on the ground of a statement made by Mr. Edwin T. Hall [F.].

The proceedings then terminated, and the Meeting separated at 10.30 p.m.

ALLIED SOCIETIES.

The Leeds and Yorkshire Society.

At the annual meeting of the Leeds and Yorkshire Architectural Society, Mr. Butler Wilson, the president, in the chair, Mr. H. S. Chorley (hon. secretary) presented the 28th report, which is an account of the proceedings of the Society for the past eighteen months. The aggregate membership, it stated, is 141, namely, 31 Honorary Members, 66 Members, and 44 Associates, as against a membership of 137 at the date of the last report. The Council express regret that Mr. C. R. Chorley, one of the oldest members of the Society, and a past president, has resigned his membership on account of his leaving Yorkshire on his retirement from business. Regret is also expressed at the resignation of Mr. J. Tweedale, and at the death of Mr. E. Birchall, a past president. At the R.I.B.A. Preliminary and Intermediate examinations for the North-Eastern Division of the country, in June and November, 21 candidates presented themselves. The competition among the Associates for the prizes offered by the Society was keener and more enthusiastic than in the immediate previous years, and the work submitted was judged to be of a better and more even quality than had been the case in the three previous years. The silver medal and prize of five guineas given by the President for the best measured drawing of any ecclesiastical or domestic building erected anterior to A.D. 1800, was awarded to Mr. Martin Shaw Briggs, for measured drawings of Swinsty Hall, Yorkshire. A special prize of three guineas was awarded to Mr. P. A. Horrocks for measured drawings of Hall i' the Wood, Bolton; the prize of three guineas, for the best design of an entrance lodge and gateway, to Mr. Ralph Thorp; the prize of two guineas, for the best essay on "Modern Street Facades in Leeds," to Mr. Martin Shaw Briggs; and the sketching prize of three guineas to Mr. J. C. Procter. The Council report that no further steps have been taken to create a chair of architecture at the Yorkshire College.

Mention is made in the report of the Council's active interest in the proposed laying out of Victoria Square, and also in the improvement of City Square. In regard to the former it is pointed out that the first essential is the enlargement of the square on its southern side, the present area being totally inadequate to receive any architectural treatment which would be in scale with the Town Hall. In regard to City Square the President formed one of a deputation from the Society to the Improvements Committee, and asked that a new frontage line at the south-west corner between Wellington Street and Quebec Street should be adopted corresponding to and exactly repeating

the building line of the Standard Assurance Buildings on the opposite side of the square, and also that the building to be erected on the vacant ground should harmonise, and as far as possible correspond in outline and skyline with the Standard Assurance Buildings. It is satisfactory to record that this suggestion has been adopted. The Council express their gratitude for the valuable collection of architectural works bequeathed to the Society by the late Mr. E. Birchall, and intimate that steps are being taken to deposit the Society's library with the City Library authorities for better security and supervision.

Mr. W. H. Thorp (Hon. Treasurer) read the statement of accounts, which showed a balance in hand at the end of the financial year of £95 5s. 2d., as compared with £96 8s. 1d. the previous year.

The report and balance-sheet were adopted.

The following Address was delivered by the President, Mr. Butler Wilson [F.], at the Queen's Hotel, Leeds, on 19th November 1903:—

FELLOW MEMBERS, LADIES AND GENTLEMEN,—
In rising, for the third time, to deliver my Address as President of this Society, I should be indeed remiss were I not to place on record my intense appreciation of the triple honour you have bestowed upon me: an honour unique in the history of this Society, inasmuch as it necessitated an alteration in your Articles of Association. In electing me to fill this chair for the third successive year you have, in no half-hearted manner, signalled your appreciation of any work I may have accomplished in my previous years of office. Rest assured that there shall be no want of endeavour on my part to deserve and retain your confidence during the coming year. For the ungrudging assistance I have received from the Council and officers I must pay my tribute of grateful thanks. The zealous support which they have accorded me during the past two years has not only done much to encourage me in the work undertaken or accomplished, but permits me to enter upon another year of office with an unhesitating sense of reliance upon their kind co-operation. It is, for the first time, our especial pleasure to welcome ladies to our opening meeting and concert, and, further, to express to them the gratification which they afford us by the grace of their presence at our gathering this evening.

During the past year two of our members have retired from the profession, Mr. John Tweedale and Mr. C. R. Chorley [F.]. We much regret the loss of two such valued members. Mr. Tweedale did much good service in watching architectural interests whilst a member of the Leeds City Council. Mr. Chorley was one of the fathers of the profession in this city and a past President of our Society, in the affairs of which he long took an active part, and of late years the warmest interest. Mr. Chorley has the best wishes

of this Society for his future health and happiness in his well-earned retirement.

Our Library has this year received a handsome addition to its shelves by the generous bequest of 500 volumes by the late Mr. Edward Birchall [F.], a former President of the Society.

In this connection there is one item of interest mentioned in the Report which has now become an accomplished fact. It has long been felt by your Council that the due maintenance and administration of the Library were more than the finances of the Society or the time of the Honorary Librarian would permit. An agreement has accordingly been entered into with the Library Committee of the Leeds City Council, who have undertaken to receive our books as an adjunct to the Central Reference Library. It will be contained there in our own bookcases, and a separate catalogue printed; and in so far as our own members are concerned, it also constitutes a loan library. It remains the property of the Society, which is able to claim its return on the giving of three months' notice. By this arrangement our books are safeguarded against loss or damage. The Central Reference Library already contains a fine collection of architectural works, and Mr. Hand, the public librarian, is giving his attention to the classification of books which deal with distinct arts and sciences, and hopes that his Committee will shortly issue departmental catalogues of this nature. Given these facilities and accommodation, our students will benefit by being able to consult that which, in combination with our own, will be an excellent collection of architectural works.

Your Council has kept a not unwatchful eye upon such local affairs as come within its province. A proposal was recently placed before the public for the architectural laying out of Victoria Square, plans and models being exhibited. The scheme embodied no new idea; it was simply a resuscitation of a similar proposal which was combated by our Society so far back as 1880. Owing to a protest against the scheme, which we again felt it our duty to make, your Council was invited to meet Mr. George Frampton, R.A., the author of the proposal, and the Chairman of the Corporate Property Committee, to place before them our objections. We pointed out that before any architectural adornment of the Square could be entertained the Square itself would have to be much enlarged on its southern side, and that until such wished-for consummation it was much better left undisturbed. We were fortunate in being supported in our contention by both Press and public. The *Yorkshire Post* observed: "The attitude of the Leeds and Yorkshire Architectural Society is a reasonable and valuable contribution to the discussion. It is, in a word, not so much the plan as the insufficient space for its proper display that is at fault. Actual demonstration would soon settle

this point, and the Architectural Society's suggestion of a full-sized rough model of the balustrade and retaining wall, erected on the spot, seems a very practical one." I am happy to say that the scheme was ultimately abandoned; but the fact that the City Council, instead of setting back their building line, are permitting the rebuilding of a tavern on the south side of the Square points to a deplorable consequence—that our noble Town Hall will have to wait indefinitely for that spacious foreground which is necessary to its just and adequate appreciation.

The buildings at the junction of Quebec and Wellington Streets being removed, a deputation from this Society waited upon the City Improvements Committee and represented to them that any new building should be a repeat in contour, mass, material, and skyline to that of the Standard Buildings. This, it was pointed out, would lend a much needed air of symmetry and balance to an important open space, and was made plain to them through the medium of a composite photograph which is exhibited here to-night. I am glad to state that the Committee not only received our suggestions in a most favourable spirit, but decided to endorse them in fact, which is further cause for congratulation.

By the munificence of Colonel Harding and the genius of Thomas Brock, R.A., we now possess one of the finest equestrian statues in the world. It resembles in its general lines the famous equestrian statue of Bartolomeo Colleoni in the Campo San Giovanni at Venice, which is passed on the way to the *traghetto* whence the island of Murano is reached. This statue was designed and in part executed by Verrocchio, but on his death the work was completed by Leopardi. Although based to some extent upon the Colleoni, Mr. Brock's fine work has a power and distinction which are all its own, and is an object which Leeds may count itself fortunate in possessing. The subsidiary features executed by Messrs. Drury, Pomeroy, and Fehr are also fine examples of the sculptor's art; but, taking the treatment of the Square in its entirety, I am inclined to think that it is neither kind nor fair to the surrounding figures, however beautiful in themselves, to place them at such obvious disadvantage as their proximity to the principal feature entails. Nor can it be pleaded, I apprehend, that the equestrian statue is in need of their assistance. How much the value of the admirable figures of our Leeds worthies would be enhanced were they each placed in some isolated and well chosen situation! The *tout ensemble* demonstrates the hopelessness of attaining a successful result unless the scheme is the outcome of individual conception carried to an ultimate conclusion by one guiding hand.

During the last few years Leeds has seen the sweeping away of vast blocks of dilapidated and insanitary property and the upraising of structures,

whether beautiful or not, at least fitted with every modern convenience and appliance. Broad thoroughfares have appeared, some of them leading to nowhere in particular. The Electric Tramways have created, whether legitimately or not, an inclination on the part of the authorities for rounded street corners; an inclination which has developed into a mania, born, I presume, of a passion for the curve of beauty.

Whilst upon the making of new streets, one is constrained to consider whether our arteries of traffic can be diverted by the tempting prospect of a broad thoroughfare which is even a little off the main line. The answer is emphatically No! It is easier to turn the course of a river than to divert the natural stream of a city's traffic. That stream will pursue its natural tenor however restricted the confines. The moral would seem to be that it is wiser to spend money upon widening the existing natural veins of traffic rather than upon the creation of new thoroughfares in the midst of which one may stand, secure from harm, and listen, amid their spacious silence, to the rumble of traffic in the congested but natural artery only a few yards away. It is pleasant, of course, to possess these fine streets, so quiet and peaceful, where one is enabled to indulge in musings, so far from, and yet so near the madding crowd. But I submit that it is somewhat expensive. Piecemeal improvements are futile unless they form part of a prearranged scheme. After the Great Fire London missed its chance for evermore of rising from its ashes and taking the shape of a nobly planned city, owing to its neglect of the admirable plan for its reformation which was prepared by Sir Christopher Wren. No such mistakes were made by Paris and Washington. I do not suggest for one moment that we are in a position to follow their example to the full, but surely we can do something in such direction. As a means of thoroughly realising the position, I would propose that a map of the city be prepared with the streams of traffic shown, and the varying density of such traffic indicated by distinctive colours. Street improvements should be guided by that record. Do not railway companies, when asked for additional trains, commence by checking the number of passengers they are carrying, and so arrive at a decision?

An interesting Paper on this question was read before us last Session by Mr. Musto, one of our members, who went to great trouble in preparing plans illustrative of his ideas. One of these, referring to the widening of Vicar Lane, is exhibited here this evening, from which it will be readily seen that this street, instead of pursuing its present aimless wanderings, could, with a little forethought, have been constructed in a perfectly direct line from the Dispensary to the New Markets without additional expense.

Our Society has been twitted with the remark that it always raises its voice after the event, when

it is too late to adopt our suggestions. We contend that we cannot suggest improvements in schemes of which we have no clear and definite knowledge, and that such intentions should be frankly made known both to the profession and the public. The City Council reply that they must conceal their intentions, or owners will unduly inflate the price of land which it is ultimately intended to purchase.

They do not work on this principle of secrecy in Paris. They pursue a directly opposite course, with results the success of which is beyond contention. We will see how much secrecy enters into their mode of procedure, which is as follows: Plans are prepared fully to demonstrate the scheme, and it is announced by means of placards and newspaper advertisements that an inquiry will be held. For fifteen days the plan is publicly exhibited in order that citizens and others interested may examine it and record their observations in writing. One would think that this would suffice to ventilate public opinion; but they court still further criticism. For three additional days a specially appointed agent attends to record all verbal observations made to him regarding the scheme. The agent also prepares a full report, giving his own opinion on the scheme, which is forwarded with all other documents to the City Council, and, should it be determined to modify the scheme, a revised plan is exhibited. The plan and reports are then submitted to the Ministry of the Interior, which controls the whole of the thoroughfares of France. If approved, the scheme becomes effective by the signature of the Chief of the State to a declaration of its "public utility."

The idea that the proposals of our City Council can be altogether concealed is, I contend, fallacious. If I am wrong, and it is a fact that there is successful concealment, then Leeds ought to feel proud indeed in the possession of a corporate body and an official *personnel* from whom nothing short of rack or torture chamber can drag prematurely the secrets which they have sworn to keep inviolate.

And now a few words to our Associates, to the younger members in whom we place all our hopes for the future of this Society, for architecture respected as an art and a profession. In my first Address I took occasion to speak to you of the value of enthusiasm. There is nothing worse than the lack of this quality unless it be its misapplication. On the second occasion I referred to the difficulties which beset the path of the enthusiast; and I did something more, I suggested a remedy—namely, education; a curriculum which will point out to the student the direction in which his enthusiasm can be best expended. Your Council have now provided every facility in their power for students in this neighbourhood to study architecture and prepare for the Examinations of the Royal Institute. The enthusiastic will take

advantage of these facilities; but what of the others? How are we to induce them to do likewise, and so leave behind us men who shall be properly qualified for their profession?

Parents and guardians must be brought to see that for a youth to become an architect he must pass through a specific educational course of training. But what experience or data have such mentors to enable them to judge of what qualifications an architect should possess? Architecture does not stand in the public eye with the same solidity as law or medicine. These professions stand secure, exalted on pedestals the steps of which are both difficult and costly to climb. And when I speak of the architect's status, if, indeed, he possess any at all, I do not allude to that somewhat hazy and sentimental status which is grudgingly given to the leading lights of our profession—I am speaking of the rank and file. Medical men, lawyers, and others occupy definite places in the world. An eminent King's Counsel, who was cross-examining an architect of repute, led off by saying, "You are a builder, I believe?" "Pardon me," replied the witness, "I am an architect." "Pretty much the same thing, isn't it?" remarked Counsel. "Not at all," was the reply. "But," said the K.C., "there was no architect for the Tower of Babel." "No," responded the witness, "hence the confusion." The status of the architect is less defined than that of a hansom-cab driver. You have to qualify and obtain a licence before you can drive a cab. Your vehicle must be in proper order; it must pass the authorities so that the public may engage it with some degree of confidence.

The majority of parents and guardians have no idea what is required to make their sons into architects; or, if they have, they do not live up to it, or are unwilling to allow the time or the money for the necessary training. Well, under present circumstances, can we blame them? Even the youths themselves think they know a cleverer game than spending long years in acquiring the groundwork of their art. They go through a short, slipshod, aimless course of training, and are then pitchforked into the profession through the inexpensive medium of a brass plate and a terra-cotta catalogue.

Often the student goes a little further than this; he passes the Preliminary and Intermediate Examinations of the Institute, but shirks the Final. When remonstrated with, he maintains that Associateship of the Institute is not essential, and points in support of his contention to, at any rate commercially, successful practitioners who have passed no examination and are members of no Society. But we are not concerned, at the moment, with money rewards. What we are anxious about is not commercial success but successful architecture.

What incentive can we place before our students? How can we make it possible for us to say, "We are going to make you educate and qualify yourselves before we shall allow you to practise as architects"? This, I think, would be a powerful incentive, and I hope the time is soon coming when we shall be in that happy position. As you are aware, the event which we believe would conduce to this result is registration—with the support of which this out of many allied Societies has identified itself—the Statutory Registration of Qualified Architects.

A large majority of the profession in the kingdom has voiced registration in no uncertain tone, and its endeavour is to prevent any person styling himself an architect who is not fully qualified to practise as such.

The Legal and Medical Acts were of incalculable benefit both to practitioner and public, and we seek a like recognition. This will be the incentive that we shall hold out to our students. They will have to qualify in order to practise. The boot will be on the other leg—they, the students, will become anxious and earnest in their endeavours. They will have to avail themselves of the educational advantages which we older men have worked so hard to obtain for them. It will attain a glorious end, namely, the raising of the standard of architecture throughout the country. It will attract the best men and weed out the incompetent.

Registration, like every other progressive movement, has its opponents. It has recently been declared that the leaders of the profession are strongly opposed to the proposal. I take exception to this statement. On the contrary, Sir Wm. Emerson in his Presidential Address at the Institute in November 1900 said: "There is good reason to hope that in the near future any well-considered scheme emanating from us for giving a legal status to any qualified practising architect would receive the favourable consideration of the Government." Mr. John Slater, Vice-President of the Institute, speaking at Manchester in December 1902, said: "If registration were to come and be a success, it could only be through the action of the Royal Institute. I am not altogether without hope that in the not far distant future some practical means of bringing that about will be found." The small number in the profession who oppose registration contains no more distinguished names than do the ranks of its supporters. The passing of the Medical Act was opposed by an insignificant minority, which contained eminent men, whose sole reason for opposing it was probably the very eminence and security which they themselves had attained, and an indisposition to help others to the same end. The present state of affairs is somewhat parallel to that existing in the Transvaal before the late war, when the governing minority declined to hearken to the vast majority whose wishes they were elected to

represent—a situation which became too intolerable to be endured.

If the anti-registrationists are as much in earnest as they profess to be, they could not adopt the do-nothing, negative policy which of intention pervades their somewhat scanty ranks. They do nothing, and, what is more, they don't mean to do anything. But when our majority is thoroughly organised, as I hope it soon will be, they will cease to be reckoned with. They affirm that no amount of legislation and the training inseparable from it will protect the public from a certain amount of bad design. Granted; but it is equally true that our scheme and its attendant education will give this country much better design, and so foster a taste and desire for much better design than at present exists.

They further doubt the feasibility of determining what qualification should give any man a right to style himself and practise as an architect. They say, "Who is to decide?" The Institute at present finds no such difficulty: it has its own examinations and qualifications for the same, so that argument is easily disposed of. Again, it is urged that no man has a claim to the title of architect until he has designed and completed buildings; but the speculative builder would fulfil these conditions. One might as well argue that no man has the right to style himself "doctor" until he has killed off a certain number of patients.

The question naturally suggests itself, Who compose the minority opposing a movement which the great majority feel to be in the best interests of architecture, and why do they oppose it? I will go further than say, "They combat the scheme because they personally have nothing to gain by it," and will suggest that they may have a good deal to lose by such a measure: that their opposition is prompted by other than unselfish and disinterested motives. There may also be those amongst them who possess an indifference to the general well-being of the profession which comes of some state of independence which we are not all privileged to occupy; some who have axes to grind and others who wish to pose as superior persons. Then, of course, there is the individual whose only claim to distinction rests on the fact that he belongs to no institution whatever. The selfish man who stands aloof from all brotherhood is perhaps best left alone in his self-imposed isolation. When such an one remarks, "What good would your Society be to me?" I reply, "What good would you be to our Society?" Our opponents humorously profess intense sympathy with every effort to raise the status of architecture and the architect in this country, but they do nothing towards that end. After a lot of stirring up the Council of the Institute come forward with a belated and borrowed suggestion for a Board of Architectural Education. This is what the mountain in labour has given birth to. Is the Council occupying

a dignified position in putting forward a scheme which it admits is drawn up by well-known architects, not members of its own body?

Those who are opposed to registration are unskillfully drawing a red herring across the trail in the shape of this proposed Board of Architectural Education, a suggestion which, however good it might have been years ago, has been too long delayed, and arises too coincidentally with the recurrence of the registration movement to appear clothed in any garb but that of the most flimsy sincerity. Board of Architectural Education, indeed! after the Allied Societies have been for years struggling for, and in many cases succeeded in establishing, such bodies. Where was the first chair of architecture established? London? No!—Liverpool and Manchester.

The move is too transparent. They would give us any food but that which we ask for; offer us no more than the very sustenance which we have practically obtained, certainly far more in the provinces than in London. Ours is not a negative but a progressive policy. The rapidly diminishing ranks of the anti-registrationists on the Institute Council are waking up to the fact that registration is looming very large, and that they may soon be overwhelmed. Having reached the end of their resources, they grasp at any rag which they may wave to distract attention from the main issue, and even go to the length of admitting their unwillingness to represent truly the feelings of their members. They must be fighting for their very existence when they have to call in outside help from men who, for reasons best known to themselves, ignore the Institute as being a factor in the profession. Could anything be more humiliating? We are told that there is no probability of getting what we want—a higher appreciation of architecture—by legislation. Perhaps not, unless we exert ourselves. They would try to discourage us by every means in their power, but the already valuable results of our own efforts place us beyond the stage where discouragement can have any effect.

I hope at the next election of the Institute Council that the question whether candidates are in favour of registration or not will be rendered even more acute than at the last election, when, without organised effort, we succeeded in placing thirteen declared registrationists. There are still about a score members who are neutral. But we must insist on their declaring themselves one way or the other, so that we know which way to vote. You cannot get anywhere by neutrality. It is not a quality which makes for advancement.

To render the co-operation of the Allied Societies effective, I shall propose an association between us which would make registration the crux of the next elections.

Besides the large number of metropolitan members who are in favour of the movement, there are

450 Fellows and Associates scattered amongst the Allied Societies. A carefully organised campaign should easily place the registrationists in a majority on the Council. This is the work to which we must devote our energies during the coming Session. The Allied Societies should band themselves together and nominate candidates who will pledge themselves to use every endeavour to effect registration. We should vote solid for our nominees and smash up what was graphically described by Mr. Cannon from this chair in 1885 as "the crab whose capacity for natural expansion is confined within the bounds of an unyielding shell."

To be compelled to expend our exertions in the direction of organisation and agitation is far from being congenial to those who practise a peaceful art; but the work of the world is various and has to be accomplished by persons variously endowed. Work of this character may be foreign to the natures of many amongst us. The responsibilities of office fall to each in turn, and it is ordained that some part of our lives shall be spent in the service of the community, for the general well-being of the art which we follow.

Our objective is the renaissance of a cult whose disciples shall have well studied those arts and sciences which make for beautiful building, and not until that objective is reached can we expect them to mould those elements into an architectonic entity.

The Royal Institute of the Architects of Ireland.

A general meeting of the members of the Royal Institute of the Architects of Ireland was held at 20, Lincoln Place, on Thursday, November 5th, at 4 o'clock p.m. Mr. G. C. Ashlin, President, in the chair. Also present, Messrs. J. Kelly Freeman, R. Caulfield Orpen, C. A. Owen, Joseph A. Geoghegan, J. Charles Wilmot, James H. Webb, J. Rawson Carroll, Edwin Bradbury, W. Kaye Parry, Geo. P. Sheridan, W. M. Mitchell.

The ballot papers for the election of Honorary Secretary and Honorary Treasurer were examined, and the President announced that Mr. R. Caulfield Orpen had been elected Honorary Secretary and Mr. Charles Ashworth Honorary Treasurer of the Institute for the ensuing three years. Mr. J. Rawson Carroll moved and Mr. William Mitchell seconded the following resolution, which was carried unanimously: "That the Institute at its General Meeting take the opportunity of placing on record its hearty appreciation of the indefatigable energy and tactful skill which Mr. Kaye Parry has displayed in carrying out the duties of Honorary Secretary to the Royal Institute of the Architects of Ireland during his term of office."

A cordial vote of thanks to the outgoing Honorary Treasurer, Mr. C. A. Owen, was moved by Mr. W. Kaye Parry, seconded by Mr. R. Caulfield Orpen, and carried unanimously.

Bristol Society of Architects.

At the opening of the Session on Monday, the 16th November, the President (Mr. Joseph Wood [F.R.S.]) entertained the members of the Council at dinner, after which a smoking "At Home" was held at the Fine Arts Academy, Clifton. The President's hospitality met with a gratifying response in the presence of a very large gathering of members and architectural assistants and pupils, who inspected with the greatest interest a large collection of admirably executed sketches and measured drawings, the result of the work of a long period of years by the President and his late partner, Mr. Foster. Many of the sketches dated from the early "forties," and illustrated bits of old Bristol that have now disappeared. After refreshments had been partaken of, the President addressed a few words more especially to the student members, impressing upon them the desirability of maintaining enthusiasm in their studies by sketching and measuring good examples of old and modern work.



LINCOLN CATHEDRAL: PORTION OF WINDOW, NORTH TRANSEPT.

From a Drawing by Messrs. Clayton & Bell.